

JOURNEY

the guitar collection



JOURNEY

the guitar collection

ANY WAY YOU WANT IT	2
BE GOOD TO YOURSELF	16
DON'T STOP BELIEVIN'	36
ESCAPE	48
FAITHFULLY	62
GIRL CAN'T HELP IT	27
LIGHTS	82
LOVIN', TOUCHIN', SQUEEZIN'	90
ONLY THE YOUNG	100
OPEN ARMS	73
SEND HER MY LOVE	110
SEPARATE WAYS (WORLDS APART)	116
STILL THEY RIDE	126
STONE IN LOVE	134
WHEEL IN THE SKY	146
WHO'S CRYING NOW	160

Transcribed by Dale Turner and Colgan Bryan

Project Manager: Colgan Bryan
Cover Design: Joseph Klucar

© 1996 WARNER BROS. PUBLICATIONS
All Rights Reserved

Any duplication, adaptation or arrangement of the compositions
contained in this collection requires the written consent of the Publisher.
No part of this book may be photocopied or reproduced in any way without permission.
Unauthorized uses are an infringement of U.S. Copyright Act and are punishable by Law.

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

String 6, 3rd Fret String 5, 12th Fret A C Chord
String 4, 13th Fret String 3, 0 C Chord Arpeggiated

BENDING NOTES

HALF STEP: Play the note and bend string one half step.*

WHOLE STEP: Play the note and bend string one whole step.

PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

RHYTHM SLASHES

STRUM INDICATIONS: Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.

5fr 3fr 1fr open 3fr open
A G F E C A

INDICATING SINGLE NOTES USING RHYTHM SLASHES: Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ACCENT: Notes or chords are to be played with added emphasis.

DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke

(m) or upstroke (v) of the pick.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

**By Kenn Chipkin and Aaron Stang

ANY WAY YOU WANT IT

Words and Music by
STEVE PERRY and NEAL SCHON

Moderate rock ♩ = 138

Intro:

G5

D/F#

E5

No Chord

An - y way you want it. That's the way you need - it. An - y way you want - it.

Guitar 1

f With distortion

TAB

Verses 1 & 2:

G5

D/F#

1. She loves to laugh.
2. See additional lyrics

P. M.

Simile on repeat

E5

N.C.

G5

She loves to sing. She does ev - 'ry-thing.

P. M.

P. M.

G5 **D/F#** **E5** **N.C.**

She loves to move... She loves to groove... She loves the lov-in' things...

P. M. P. M. P. M.

G5 **D/F#** **E5**

Ooh, all night. All night.

P. M. P. M.

N.C. **G5** **D/F#**

Oh, ev-'ry night. So hold tight.

P. M. P. M.

E5 **N.C.**

Hold tight. Ooh, ba-by, hold tight.

P. M. P. M.

Chorus:

G

G

D/F#

Em

Oh, — she said, "An — y way you want it. That's the way you need — it. An —

Guitar 1

Guitar 2*

*Organ arranged for Guitar 2.

C

G

D/F#

y way you want — it."

{ She } said "An — y way you want it. That's

Em

1.

C

G5

the way you need _ it. An - y way you want _ it."

2.

C

G

y way you want _ it."

Rva

15

15

15

15

17

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

17

17

17

17

Guitar Solo:

Sheet music for a guitar solo, featuring three systems of notation (treble and bass staves) and chord diagrams. The key signature is one sharp (F#).

System 1:

- Chords:** (G), D/F#, Em.
- Notes:** Treble staff shows a melodic line with bends and vibrato. Bass staff shows a bass line with fret numbers 17, 17, 17, 17, 17, 15, 17, 17, (17), 15.
- Annotations:** (8va) above the first measure, (1) above the first bend.

System 2:

- Chords:** C, G.
- Notes:** Treble staff shows a melodic line with bends and vibrato. Bass staff shows a bass line with fret numbers 17, 15, 15, 15, 17, 15, 17, 15, 16, 17, 15, 16, 14, 12, 14, 12, 14, 12, 12, 14, 12, 15, 12, 14, 12, 15, (15), 13.
- Annotations:** (8va) above the first measure, loco above the first measure, (1) above the first bend, Hold bend above the second bend.

System 3:

- Chords:** D/F#, Em.
- Notes:** Treble staff shows a melodic line with bends and vibrato. Bass staff shows a bass line with fret numbers 12, 13, 13, (13), 12, 13, 12, 14, 16, (16), 14, 14, 16, 14, 13, 14, 12, 14, 12, 14, 12, 14, 13, (12), 10.
- Annotations:** (1) above the first bend, (1) above the second bend.

Bridge:

C

G

D/F#

She said * "Hold, _____

*Lead vocal with echo.

Em

Csus2

G

hold _

P. M.

_____ on, _____ hold _____ on, _____ hold _____ on!" _____

D/F# **Em** **E5** **C5** **Csus2** **G**

Guitar Interlude:

G **D/F#** **Em** **C** **G**

Chords: D/F# Em C

5 4 2 0 2 4 5 4 2 0 2 4 (4) 2 4 (4) 2 (2) 4 2 5

Chords: G D/F# Em

Outro:

(lead:) Oh, — she said "An - y way you want it. That's the way you need — it An -

8va, laco

A H.

0 5 5 4 2 0 2 4 5 4 2 5 2 4

way you want it. An y way! An y way you want it. That's

C **G** **D/F#**

The first system of the musical score. The vocal line (treble clef) has lyrics: "way you want it. An y way! An y way you want it. That's". Chords C, G, and D/F# are indicated above the staff. The guitar line (treble clef) features a melody with a 1/2 note bend. The bass line (bass clef) has sustained notes.

the way you need it An - y way you want it" Oh, she said "An

Em **C** **G**

no, loco

A II

The second system of the musical score. The vocal line (treble clef) has lyrics: "the way you need it An - y way you want it" Oh, she said "An". Chords Em, C, and G are indicated above the staff. The guitar line (treble clef) features a melody with a 1/2 note bend. The bass line (bass clef) has sustained notes.

D/F# **Em** **C**

y way you want it. That's the way you need it. An y way you want it

(8va)

G **D/F#** **Em**

An y way you want it. That's the way you need it. An

(8va)

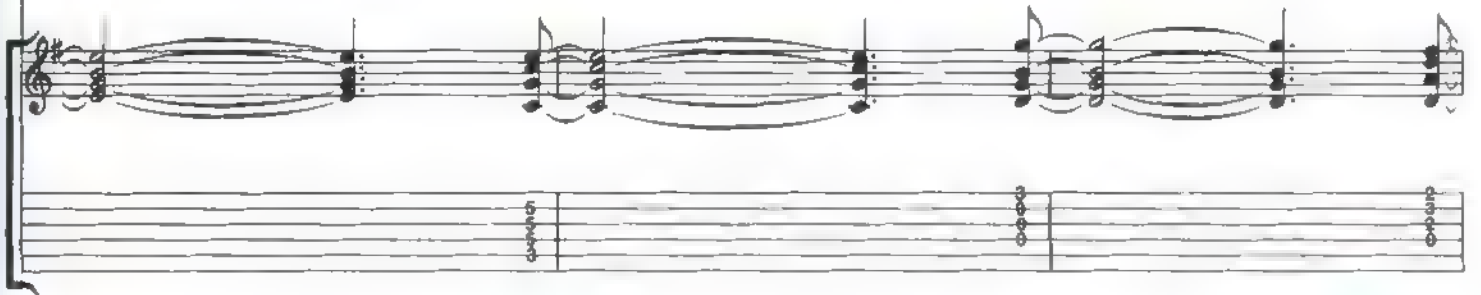
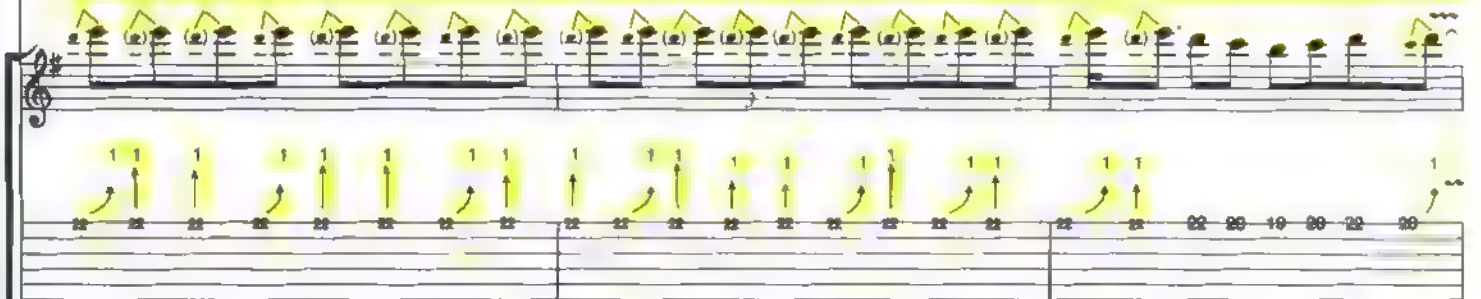
C

G

D/F#

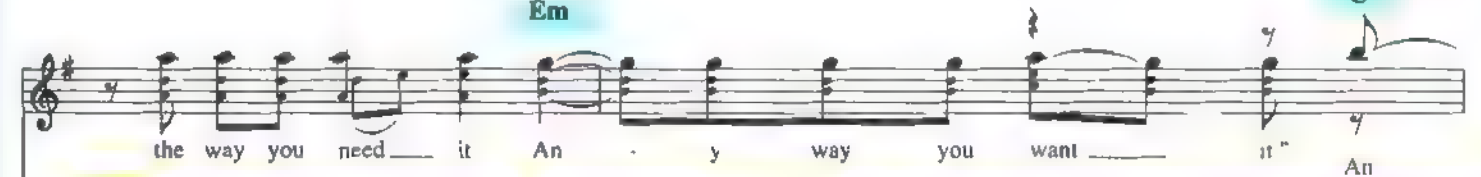


(Syn)

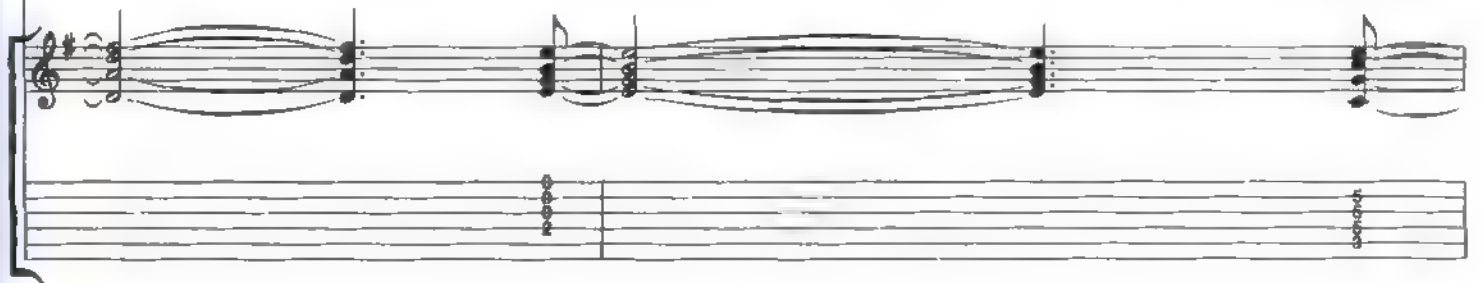


Em

C



(Rev)



14

G D/F#

y way! "An - y way you want it. That's

(8va) loco

1 1 1

17 17 17 20 17 17 19-21 20 22

Em C Start Fade G

the way you need it. An - y way you want it." An - y way! "An -

Fade out

D/F# Em C G

y way you want it. That's the way you need it. An - y way you want it." An - y way! _____

Additional Lyrics

Verse 2: I was alone,
I never knew
What good love can do.
Ooh, then we touched,
Then we sang,
About the lovin' things.

Ooh, all night, all night,
Oh, every night.
So hold tight, hold tight,
Oh, baby, hold tight.

(To chorus)

BE GOOD TO YOURSELF

Words and Music by
STEVE PERRY, JONATHAN CAIN
and NEAL SCHON

Intro: Fast rock ♩ = 146

Rhythm Figure 1

Guitar 1

G5 G Gsus2 Gsus4

G Gsus2

C5 G Gsus2 Gsus4

G Gsus2 E5

** (C bass)

. (E bass)

f With distortion

TAB

Rhythm Figure 2

Guitar 2*

ff

TAB

*Keyboard arranged for Guitar 2.

**Bass notes in parenthesis played by the band

G Gsus2 Gsus4

G Gsus2

C5 G Gsus2

D5

End Rhythm Figure 1

E5

TAB

End Rhythm Figure 2

Tacet

TAB

Verse 1:

E5 Emaj7(no 3rd)

E5

Emaj7(no 3rd)

Asus4

A

Guitar 1

1. Run-nin' out of self con - trol. —

Get tin' close to an

Hold

TAB

A5 B5 E5

o - ver load — Up — a - gainst a no — win sit - u

Ema7 (no 3rd) E5 Ema7(no 3rd)

a - tion — Shoul - der to shoul - der, push —

E5 Ema7 (no 3rd) E5 Asus4 A5 B5 C#5

— and shove. — I'm hang - in' up my box in' gloves —

A5' B5' E5

I'm read - y for a long, — long. va - ca tion. — Yah! —

Chords: G⁹, C5, Em

(Bkgrd) Be good — to your — self — when — no — bod — y no — else will; —

Be good to your — self — when — no — bod — y no — else will; —

Guitar 1 *Rhythm Figure 3*

f P. M.

Guitar 3 *Rhythm Figure 4*

f With distortion

*Downstemmed vocal part written 8vb to facilitate reading.

Chord: D5

else — will. Oh, — be good — to your — self, —

Guitar 1

End Rhythm Figure 3

P. M. P. M.

Guitar 3

End Rhythm Figure 4

G5
(B bass)

C5

Em

You're walk in' a high wire Caught in a cross - fire

P.M.

D5

E5

cross fire. Oh, be good to your self

P.M. A.H. mf

Verse 2:

Emaj7
(no 3rd)

E5

Emaj7
(no 3rd)

E5 A(addB)

A5

B5

2. When you can't give no more, you want it all, but you got - ta say no.

E5/B

B

E5

Emaj7 E5
(no 3rd)

I'm turn-in' off the noise that makes me cra - zy

P.M. P.M. P.M.

Emaj7(no 3rd)

E5

Emaj7 (no 3rd)

E5

A(add B)

A5

B5

C#5

Guitar 1 Look-in' back with no re - grets. To for-give is to for get.

P. M.

A5 B5 E5

I want a lit-tle piece of mind to turn to. Hey!

P. M. Let ring

Chorus 2:

With Rhythm Figure 3, 2 times (Guitar 1)

G5

C5 Em

(Bkgrd.) Be good to your - self when no - bod - y else will;

Guitar 3

f With distortion

*Downstemmed vocal part written 8vb to facilitate reading.

D5

else will. Oh, be good to your - self, Yeah, yeah,

(6) (7)

G5 **C5** **Em**

You're walk - in' a high wire. — Caught in a cross - fire. —

f With distortion

D5

cross - fire. — Oh, — be good — to your - self —

8va *loop* *A. H.*

With Rhythm Figure 2, 2 times

G5 **G** **Gsus2** **Gsus4** **G** **Gsus2** **C5** **G** **Gsus2** **Gsus4** **G** **Gsus2** **E5**
(C bass) (E bass)

Guitar 1

ff With distortion

Guitar 3

G Gsus2 Gsus4

G

Gsus2 C5

G

Gsus2

D5

(C bass)

Be good

Guitar 1

Chorus:

With Rhythm Figure 1 with ad lib variations (Guitar 1)

G5 G Gsus2 Gsus4

G

Gsus2 C

G

Gsus2 Gsus4

G Gsus2 E5

(C bass) (E bass)

Good to your-self when no-bod-y else will.

Guitar 3

* Downstemmed vocal part written 8vb to facilitate reading.

G Gsus2 Gsus4

G

Gsus2 C5

G

Gsus2

D5

(C bass)

Good.

(8va)

Outro Guitar Solo:

G5
Guitar 3
loco

8va
loco

D5

A. H.

Guitar 2 *Rhythm Figure 5*

Let ring

F5

8va
loco

C

A. H.

1/2

1

3

3

End Rhythm Figure 5

With Rhythm Figure 5, 6 times (Guitar 2)

G5
Guitar 3

8va
loco

D5

8va
loco

A. H.

F5

8va
loco

1

1/2

(12)

Guitar 3

G5

8va

A. H.

With bar

Guitar 4

Rhythm Figure 6

D5

8va

F5

loco

loco

A. H.

C

8va

loco

A. H. A. H.

End Rhythm Figure 6

With Rhythm Figure 6, 4 times (Guitar 4)

F5
Guitar 3

D5

F5

Rva

Hold bend Hold bend Hold bend Hold bend Hold bend Hold bend

C
(8va)

G5

Hold bend

(8va)

D5

F5
(Rva)

loco

C

G5

D5

Start fade F5

C

G5

D5

F5

C₁

8va

Fade out

GIRL CAN'T HELP IT

Words and Music by
STEVE PERRY, JONATHAN CAIN
and **NEAL SCHON**

Moderate ballad ♩ = 127

Intro:

Rhythm Figure 1

Am

c

Em

Am

C

G

End Rhythm Figure 1

(A bass)*

Guitar 1**

The first system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, starting with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The dynamics are marked *mf* (mezzo-forte). The guitar accompaniment is shown on a six-string guitar staff below the melody, with fret numbers indicated above the strings.

Guitar 2***

Guitar 2***

mf

T
A
B

**All bass notes in parenthesis ie/(A bass) are played by Bass Guitar.*

****Keyboards arranged for guitar.**

***Two guitars arranged as one with moderate distortion and chorus.

With Rhythm Figure 1, 5 times (Guitar 1)

Guitar 2

C

Feb

Am

C

C

(F bass)

(F bass)

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, with notes and rests indicating the pitch and rhythm. The second system continues the melody, also on a five-line staff, with notes and rests. The score is written in a clear, legible font, with a key signature of one flat and a common time signature.

Verse 1:

AD

C

Em

Appendix

C

(A bass)

1. If he could hold her so close in his

Am' C' Em' Am' C' G

(F bass) (F bass)

arms a - gain.

Am' C' Em' Am' C' G

(A bass)

If she could _ show _ him the let - ter her

Am' C' Em' Am' C' G

(F bass) (F bass)

heart for - got _ to send. _ Why!

Pre-Chorus 1:

Cm7

They're liv-in'dreams on their own _ Ooh, they'll nev - er stop

Cm7
(A♭ bass)

Chorus 1:

C
(F bass)

G

run - ning. The girl can't help it; she needs more,

***Guitars 1 & 2**

P. M.

*** Arranged as one.**

C

G

C
(A bass)

G

he has-n't found what he's look-ing for. They're still stand-ing in the rain,

P. M.

Verse 2:

With Rhythm Figure 1, 4 times (Guitar 1)

C

G

Am

C

Em

(A bass)

he can't help it and she's just that way. And when he calls

Guitar 2

Am

C

Em

Am

C

G

(F bass)

her, she tells him that she still cares.

Am' C' Em' Am' C' G
(F bass) (A bass)

Un - der the moon

Am' C Em Am' C G
(F bass)

light, he won - ders why she can't be there

Am' C G
(F bass)

Why? *(Why? Why?)

*With Delay.

Pre-Chorus 2:

Cm7_{b9}

Why do they go on a lone

when they're miss - ing each oth er?

Chorus 2:

C
(F bass)

G

C

G

With Vocal Fill 1 on repeat

Girl can't help it; she needs more, he has-n't found what he's look-ing for.

Guitars 1 & 2

P. M.

C
(A bass)

G

C

G

1.
2.
G
(A bass)

They're still stand-ing in the rain, he can't help it and she's just that way. she's just that way.

P. M.

C

G
(C bass)

E \flat
(C bass)

B \flat

F

Vocal Fill 1



C (With Synth.) **G** (C Bass) **E \flat** (C Bass) **B \flat** **F**

Bridge: **C** **G** (C Bass) **E \flat** (C Bass) **B \flat** **F**

(Bkgrd:) Ooo, _____ there's a fire in his eyes Don't you know _____ she still
for you. _____

C **G** (C Bass) **E \flat** (C Bass) **B \flat** **F**

cries. Ooo, _____ don't you know she still _____ cries for you! _____ Yah!

Guitar 1&2

Guitar 3

With distortion

13 15

Interlude:

E \flat /B \flat
Guitars 1&2B \flat E \flat
(A \flat bass)B \flat A \flat
(A \flat bass)

Guitar 3

Guitar 4

P. M.

P. M.

E \flat 5
(B \flat bass)B \flat E \flat
(A \flat bass)B \flat A \flat
(A \flat bass)

Aw — yea — yea!

Rhythm Figure 2

End Rhythm Figure 2

Rhythm Figure 2a

End Rhythm Figure 2a

P. M.

P. M.

Bridge:

C **G** **E \flat** **B \flat** **F**
(C bass) **(C bass)**

Ooo, there's a fire in his eyes for you For you she

Guitar 1 & 2

G **E \flat** **B \flat** **F**
(C bass)

cries.
Ooo, don't you know she still cries for you!

Guitar 1 & 2

Guitar 3

With Rhythm Figures 2 & 2a (Guitars 1, 2 & 4)

E \flat 5 **B \flat** **E \flat** **B \flat** **A \flat**
(B \flat bass) **(A \flat bass)** **(A \flat bass)**

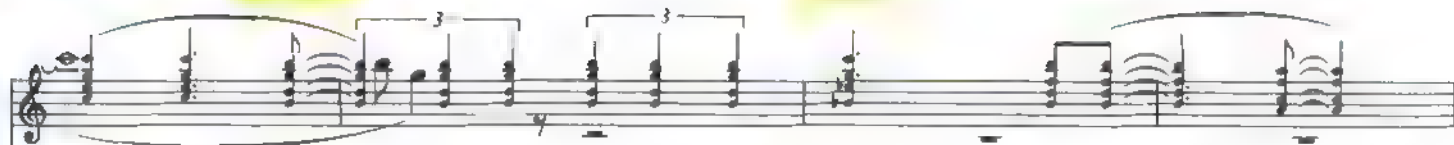
Hey! Ah!

Guitar 3

C

G
(C bass)E \flat
(C bass)B \flat

F



Ooo, _____ there's a fire in his eyes for you _____

Guitar 2



(Band Tacet)

C

(G)

(Gm)

(Fsus4)

(F)



Ooo, _____ noth - ing stands be - tween love and you. _____



DON'T STOP BELIEVIN'

Moderately ♩ = 115

Intro:

Rhythm Figure 1

Guitar 1*

Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN

Chords: E5, B5, E5/C#, A

mf

*Piano adapted for Guitar 1. Bass line provided is optional.

Chords: E5, B5, B/G#, A

End Rhythm Figure 1

Verse 1 & 2:

With Fill 1 (Guitar 2, Verse 2)

Chords: E5, B5, E5/C#, A

1. Just a small town girl, _ liv-in' in a lone - ly world. _
2. Just a cit - y boy, _ born and raised in South De - troit. _

Fill 1
Guitar 2

E5 **B5** **B/G#** **A**

She took the } mid night train . go - in' an - y - where. —
He took the }

A **E5** **B5**

2. With Fill 2 (Guitar 2) With Rhythm Figure 1 (Guitar 1)

Guitar 3

* With distortion

pp
P.M.

* Reverse rake between bridge and tail piece, delay is added.

E5/C# **A**

(P.M.) .

Fill 2
Guitar 2

With Fill 1 (Guitar 2)

E5

B5

4:3

(P.M.)

B/G#

A

Verse 3:

With Rhythm Figure 1 (Guitar 1)

E5

B5

3

A sing er in a smok - y room. ____

E5/C#

A

E5

The smell of wine and cheap per - fume. ____

For a smile they can

B5

B/G#

A

share the night; _

It goes on and on ____ and on ____ and on. ____

Fill 1
Guitar 2

Bridge 1:

B A B E B E B E
(A bass)* (E bass)

1 Stran - gers_ wait - ing_ up and down the boul e - vard _ Their
2 See additional lyrics

P.M.

Guitar 4 Rhythm Figure 2

With distortion

16 14 16 17 16 17 16 17
16 14 16 16 16 16 16 16
16 14 16 16 16 16 16 16

* Bass notes in parenthesis played by the band.

B A B E 1. B E B E
(A bass) (E bass)

shad - ows_ search - ing_ in the night_

(P.M.)

5 4 2

End Rhythm Figure 2

16 14 16 17 7 9 7 9
16 14 16 16 9 9 9 9
16 14 16 16 9 9 9 9

With Fill 3(Guitar 5)

2. B E5(addF#) B E5(addF#)/A A E5 E6 E5 B5

Guitar 4

Gtr.4 Tacet Guitar 5

P.M.

With distortion

Guitar 3

B6 B5

C#5

A5

A6 A5

E5

P.M.

Fill 3

Guitar 5

Verse 4:

E5 E6 E5 B5 B6 B5 C#5 A5 A6 A5 E5

4. Work-in' hard _ to get my fill. _

Ev-'ry-bod-y wants a thrill _

Rhythm Figure 3
Guitar 5

P.M.

Guitar 3

E6 E5 B5 B6 B5 G#5 A5 A6 A5 E5

Pay-in' an - y-thing to roll the dice _ just one more _ time. _

End Rhythm Figure 3

P.M.

Verse 5:*With Rhythm Figure 3, w/ ad lib variations (Guitar 5)*

E5 E6 E5 B5 B6 B5 C#5 A5

5. Some will win, _____ some will lose, _____ some were born to

A6 A5 E5 E6 E5 B5 B6 B5 G#5

sing the blues. _____ Oh, the mov - ie nev - er ends; _____ it goes

A5 A6 A5 E5

on and on _____ and on _____ and on. _____

*With Fill 4 (Guitar 3)***Bridge 2:***With Rhythm Figure 2 (Guitar 4)*

B (A bass) A B E B E B E

1. Stran - gers _____ wait - ing _____ up and down the boul - e - vard. _____ Their

2. See additional lyrics

Guitar 3

P.M. _____

Guitar 5**Fill 4****Guitar 3**

B A B E 1. B E B E
(A bass) (E bass)

shad - ows - search - ing - in the night.

(P.M.)

2. With Fill 5(Guitar 5)

B Esus2 B Esus2 A
(A bass)

Guitar Solo:
With Rhythm Figure 3(Guitar 5)

E5 E6 E5 B5

Guitar 4

1/2

Guitar 3

Fill 5
Guitar 5

B6 B5

C#5

A5

A6 A5

E5

1/2

1/2

16

16

16

16

(16)

14

17

18

17

14

16

14

(2)

2

4

6

4

5

7

6

5

7

6

With Fill 6 (Guitar 6)

E6

E5

B5

B6 B5

G#5

A5

A6 A5

E5

1/2

1/2

1

16

(16)

16

14

16

16

14

17

17

(17)

6

2

4

2

2

4

6

4

6

(6)

6

7

6

Fill 6
Guitar 6

8va

With distortion

1

1

21

21

22

(22)

Chorus:*With Rhythm Figure 3.3 times (Guitar 5)*

E5 **E6** **E5** **B5** **B6 B5** **C#5** **A5**

Don't _ stop be - liev - in', hold on to the

Guitar 3

A6 **A5** **E5** **E6** **E5** **B5** **B6 B5** **G#5**

feel in' Street - lights peo ple'

A5 **A6 A5** **E5** **E6** **E5** **B5**

Don't _ stop be

liev in' Hold on!

B6^b B5¹ C#5 A5 A6 A5 E5

Street lights, peo ple!

E6 E5 B5 B6^b B5¹ G#5 A5

Don't stop be liev in' Start Fade

A6 A5 E5 E6 E5 B# B6 B5 C#5

A5 A6 A5 E5 E6 E5 B5

hold on to the feel - ing. Street - lights

B6 B5 G#5 A5 A6 A5 E5

peo - ple! Fade out

Additional Lyrics

Bridge 1 & 2:

2. Streetlights, people,
Living just to find emotion.
Hiding somewhere in the night.

ESCAPE

Words and Music by
STEVE PERRY, NEAL SCHON and JONATHAN CAIN

Moderate rock ♩ = 135

Intro:

Gtrs. 1 & 2

B5

*Key signature denotes B Mixolydian.

Rhy. Fig. 1

Bsus(b9)

B5

Bsus

B B5

end Rhy. Fig. 1

A/B

B

B5/A B5

B5

Bsus

B N.C (B)

(Gtr 2 out)

Verses 1 & 2

w/Rhy. Fig. 1 (Gtr 1) 4 times

B5⁺

Bsus

B

A/B

B

A/B⁺ B⁺

B5⁺

Bsus⁺

B

1 He's just a young boy out of school; liv - in' his world like he

2. See additional lyrics

A/B⁺

B

A/B⁺ B⁺

Bsus

B⁺

A/B⁺

B

A/B⁺

B

wants to. They're mak - in' laws, but they don't un - der - stand;

Chorus 1 & 2:

B5 Bsus B A/B B A/B B Asus2

turns a boy to a fight - in' man. They won't

Gtr. 1

TAB

A5 Asus2 /G#* /F# A5/E

take me; they won't break me.

TAB

0 0 2 2 | (2) 0 0 2 2 | 0 0 2 2 | 0 2 2 0

*Bass notes.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes three staves: a vocal line, a guitar line, and a guitar tablature line.

- Vocal Staff:** The first staff shows a vocal line in G major (one sharp). It begins with a whole note chord labeled "B5".
- Guitar Staff:** The second staff is for guitar, labeled "Gtrs. 1 & 2". It features a continuous eighth-note arpeggiated pattern. There are two "PM" (Palm Mute) markings with dashed lines indicating the duration of the muted sections.
- Tab Staff:** The third staff is a guitar tablature line, labeled "TAB" on the left. It corresponds to the guitar part, showing fret numbers for each note.

1. (Gtr. 2 out)

PM PM

TAB

2. B5 Bridge: G5(9) D A

Oh, now he's leav - in';

PM

TAB

G5(9) D A G5 D A

get - tin' out from this mas - quer - ade. Oh,

TAB

w/Rhy. Fill 1 (Gtr. 3)

Interlude:

Csus2

D/F# G5(9)

1. 2. 3.

Csus2

got - ta go!

Gtrs. 1, 2 & 3*
Rhy. Fig. 2

end Rhy. Fig. 2

*Gtr. 3 is acoustic.

4. (Gtr 3 out)
w/Rhy. Fill 2 (Gtr. 2)
G5(9)

A/G

Asus/G

B/A

PM. --- 1

PM. --- 1

PM. --- 1

Bsus/A

D/C

PM. --- 1

PM. --- 1

PM. --- 1

Rhy. Fill 1
*Gtr. 3Rhy. Fill 2
Gtr. 2

1/2 1/2 -1/2 -1/2 1/2 -1/2

trem. bar

1/2 1/2 1/2 1/2 1/2 1/2

*Steel-string acoustic.

Dsus₂ D5 Dsus D Dsus/C E/D

P.M. ----- 4 P.M. ----- 1

T 8 10 8 7 8 7 8 8
 A 7 7 7 7 7 7 7 7
 B 7 7 7 7 7 7 7 7

8 8 8 8 8 8 8 8

Esus E5 Esus B^b/D C/D B^b/D

PM ----- PM ----- 1

T 9 10 12 10 3 5 3
 A 9 9 9 9 3 5 3
 B 9 9 9 9 3 5 3

10 10 10 10 10 10 7 6 5 5 5 5

C/D B^b/D C/D A (Gtr. 2 out)

T 3 3 3 3 3 3 3 3
 A 3 3 3 3 3 3 3 3
 B 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

A B/A E/A B/A E/A B/A A B/A₇ E/A B/A

†Rhy. Fig. 3

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T 2 4 5 4 5 4 2 2 2 4 5 4
 A 2 4 4 4 4 4 2 2 2 4 4 4
 B 2 0 0 0 0 0 2 0 0 0 0 0

*Key signature denotes A Lydian at this point.

†Two gtrs. arr. for one.

A *Gtr. 1 N.C.(A) B/A E/A B/A E/A B/A A

PM harm. PM. PM. PM. PM. PM

*Gtr. 2 tacet during this point.

B/A E/A B/A A end Rhy. Fig. 3

PM. PM. PM. PM. harm.

*Gtr. 2 tacet at this point.

Verse 3:
w/Rhy. Fig. 3 (Gtrs 1 & 2)

B/A E/A B/A E/A B/A A B/A E/A B/A

3. I'm fi- n'ly out in the clear and I'm free; uh. (I've got dreams I'm liv -

w/Fill 1 (Gtr. 1)

A B/A E/A B/A E/A B/A A

in' for.) I'm mov - in' on where they'll nev - er find me; (Roll -

Fill 1
Gtr. 1

PM harm.

w/Rhy. Fill 3 (Gtrs 1 & 2)

B/A E/A B/A A

in' on to an - y - where.) Oh, yeah.

Chorus 3 & 4:

E5 Emaj7(♭) E5 Emaj7(♭) E5 A E5

I'll break a - way, yes, I'm

Gtrs. 1 & 2
Rhy. Fig. 4

hold - - - - -

TAB

5	4	5	4	5	2	2	5
4	4	4	4	4	2	2	4
2	2	2	2	2	0	0	2

*Key signature denotes E Ionian at this point

Emaj7(♭) E5 Emaj7(♭) A E5 Emaj7(♭) E5 Emaj7(♭)

on my way. Leav - in' to - day,

hold - - - - -

TAB

(5)	4	5	x	4	2	5	4	5	4
4	4	4	x	4	2	4	4	4	4
2	2	2	x	2	0	2	2	2	2

Rhy. Fill 3
Gtrs. 1 & 2

P.M. hold - - -

TAB

0	0	2
0	0	0
0	0	2

To Coda \oplus
Emaj7(♯)

E5

A

E5

Emaj7(♯)

E5

yes, I'm on my way.

end Rhy. Fig. 4

hold

Verses 4 & 5:

w/Rhy. Fig. 3 (Gtrs. 1 & 2)

A

A

B/A

E/A

B/A

E/A

B/A

A

4. Just when you think you had it all fig-ured out;
5. See additional lyrics

(Run -

w/Fill 2 (Gtr. 1)
w/Fill 4 (Gtr. 1) 2nd time

B/A

E/A

B/A

A

nin' scared can change your mind.)

Fill 2
Gtr. 1

PM.

harm.

Fill 4
Gtr. 1

PM

AH grad. release

8va

B/A E/A B/A E/A B/A A

I nev - er knew I had so much to give; (How___)

w/Fill 3 (Gtr 1)
w/Rhy. Fill 3 (Gtrs. 1 & 2) 2nd time

B/A E/A B/A A

D.S.  al Coda (2nd time)

hard times can fool___ ya') Oh,___

Coda

w/Rhy. Fill 4 (Gtrs 1 & 2)

A

Chorus 5:

G5 Gmaj7(b) G5 Gmaj7(b) G5 C G5

This is my es - cape;___ yes, I'm a

Rhy. Fig. 5

TAB

8	7	8	7	8	5	x	x	8	8
7	7	7	7	7	5	x	x	7	7
5	5	5	5	5	5	x	x	5	5

Fill 3
Gtr. 1

harm - ___

PM

TAB

2	2	3
2	2	3
0	0	5

Rhy. Fill 4
Gtrs. 1 & 2

harm - ___

TAB

2	2	x	x
2	2	x	x
0	0	x	x

Gmaj7(♭) G5

Gmaj7(♭) C

G5 Gmaj7(♭) G5

on _____ my way, _____ I'll break a - way, _____

Gmaj7(♭) G5

C G5

Gmaj7(♭) G5

Gmaj7(♭) C

yes, I'm on _____ my _____ way. _____

end Rhy. Fig. 5

Guitar Solo:

N.C.

†A B/A E/A B/A E/A B/A A

(Gtrs. 1 & 2 out)

Gtr. 4

f

*Key signature denotes A Lydian at this point.

†Piano accompaniment next 16 bars.

B/A E/A B/A A

B/A E/A

B/A

gradual release

E/A B/A A

B/A

E/A

B/A

A

B/A

E/A

B/A

E/A

B/A

A

B/A

E/A

B/A

A

B/A

E/A

B/A

E/A

B/A

A

8va -

B/A

E/A

B/A

A

Yeah, _____

(8va) -

(Gtr. 4 out)

Chorus 6:

w/Rhy. Fig. 4 (Gtrs. 1 & 2)

E5

Emaj7(♯)

E5

Emaj7(♯)

E5

A

E5

*Key signature denotes E Ionian at this point.

Emaj7(♯) E5

Emaj7(♯)

A

E5 Emaj7(♭) E5 Emaj7(♭) E5 A E5

leav - in', _____ leav - in' _____ to - day, _____ yes, I'm
(On _____ my feet _____ and I'm on, _____

w/Rhy. Fill 4 (Gtrs. 1 & 2)

Emaj7(♭) E5 Emaj7(♭) A

on _____ the _____ way. _____ This
_____ free, ba - by.)

Chorus 7:

w/Rhy. Fig. 5 (Gtrs. 1 & 2)

G5 Gmaj7(♭) G5 Gmaj7(♭) G5 C G5

is _____ es - cape, _____ yes, I'm a
(Now I'm gone, I'm roll - in' and I'll _____

Gmaj7(♭) G5 Gmaj7(♭) C

on _____ my way. _____
_____ be free, ba - by.)

G5 Gmaj7(♭) G5 Gmaj7(♭) G5 C G5

I'll _____ break a - way, _____ yes, I'm a
(I'm on _____ my feet _____ and I'll _____

Output:

w/Rhy Fig. 2 (Gtrs 1,2 & 3) 3 times

Diagram 1.10: A musical staff in treble clef with a key signature of one sharp (F#). The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Above the staff, green boxes highlight the chords: Csus2 (G-A-B), D/F# (A-B-C), and G5(9) (B-C-B-A-G). The notes are connected by a series of curved lines, indicating a melodic line.

Circles
David Byrne & Stinson

Key: G major (one sharp)
Time: 4/4

Chords:
Csus2, D/F#, G5(9), (w/synth. effects)

Gtrs. 1, 2 & 3

TAB

Rhy. Fill 4A
Gtrs. 1 & 2

Rhy. Fill 4B
Gtr. 3

The first staff of music is in treble clef with a key signature of one sharp (F#). It contains a whole rest, followed by a quarter rest, then a quarter note G4, an eighth note A4, a quarter note B4, and a half note C5. A slur covers the eighth note A4 and the quarter note B4.

Verse 2:

No one could tell him what to do;
Had to learn everything the hard way,
He's on the streets, breakin' all the rules.
I'm tellin' you that he's nobody's fool, no.

Verse 5:

Oh, I'm okay, I'm alright;
Feeling good out on your own.
Yeah, I'll break away, I'll break away tonight;
I've got dreams I'm living for.
(To Chorus:)

FAITHFULLY

Words and Music by
JONATHAN CAIN



Ballad ♩ = 65

Intro:

(Band tacet)

B

G#m

***Gtr. 1**

Rhy. Fig. 1

mf hold throughout

*Piano arr. for fingerstyle gtr.

B/F#

E

1. High - way

end Rhy. Fig. 1

Verse:
B

G|m

run in - to the mid - night sun,

Gtr. 1 Rhy. Fig. 2

Gtr. 2 (dist.)

* *ppp* < *mp*

*Manipulate volume w/volume knob (next 4 bars).

E

B

wheels go 'round and 'round; you're on my mind.

** T

ppp < *mp*

ppp < *mp*

**Fret on (6) w/thumb of fret hand.

Rest - less hearts sleep a -

Gtr. 1

TAB

(Gtr 2 out)

ppp < pp

TAB

Glm E
lone__ to - night,__ send - in' all__ my__ love__ a - long the

TAB

Pre-Chorus 1:

B/F#

F#

E

G#m

wire. _____

They say___ that the road ain't no___ place to start___ a fam -

end Rhy. Fig. 2

Rhy. Fig. 3

B

E

G#m

'ly,

right___ down the line___ it's been you___ and me___

* ppp < mp

* ppp < mp

12 (12)

11 (11)

8

(8)

*Manipulate volume w/volume knob (next 4 bars).

B

B

Glm

And lov - in' a mu - sic man_ ain't al - ways what it's

T

A

B

T

A

B

9/11

8/11-9

(9)

Chorus:

B

F#

D#m

s'posed to be_

Oh_ girl_ you stand_

by_

end Rhy. Fig. 3

Rhy. Fig. 4

T

A

B

mf

slight vib.

www

*Fret on (6) w/thumb of fret hand.

Pre-Chorus 2:
w/Rhy. Fig. 3 (Gtr. 1)

E5

G#5

B5

Gtr. 3

mp

be-ing a-part ain't eas-y on this love af-fair; two

Gtr. 2

*mp**mf*

E5

B5

B5

stran-gers learn to fall in love a-gain

*mp**mf*

E5

G#5

B5

I get the joy of re-dis-cov-'ring you. Oh

(Gtr. 2 out)

mp

Chorus:
w/Rhy. Fig. 4 (Gtr. 1)

F#5 D#5 F#5 C#5 B/D#

girl, you stand by me. I'm for - ev - er yours,

B5 (Gtr. 3 out) B w/Rhy. Fig. (Gtr. 1) w/Riff A (Gtr. 2) G#m B/F#

faith - ful - ly.

Outro: w/Rhy. Fig. 1 (Gtr. 1) smile Rhy. Fig. 5

E5 B5 G#5

Gtr. 3

Whoa, whoa,

F#5

open E w/Fill 1 (Gtr. 2) E5

end Rhy. Fig. 5

whoa.

w/Rhy. Fig. 5 (Gtr. 3) 4 times B G#m

Faith - ful - ly. I'm still

Gtr. 2

TAB

(0) 18 18 20 18 (10) 16 (10) 18 (10) 18 20 18 (10) 16

Fill 1
Gtr. 1

mf 1/2

TAB

16

B/F#

E

yours.

8va

T
A
B

(16) 16 (18) 18 20 16 (16) 16 16 14 16 19 18 (18) 18 19 19 (19)

B

G/m

T
A
B

(19) 17 16 17 19 17 17 17 (17) (17) 17 18 17 17 17 (17) 18

B/F#

T
A
B

17 16 14 18 18 (19) 14 18 14 16 14 16 14 16 19 18 19 11 12 11 18 11 19 11

E

B

I'm for - ev - er yours.

8va

T
A
B

(11) 11 (11) 9 9 11 13 12 14 (14) 12 14 12 19 19 19 (19) 19 19 19 19 (19) 19 19

G/m

B/F#

Ev - er yours, _____

(8va)

hold

T
A
B

E

B

faith - ful - ly, _____

(8va)

T
A
B

G/m

B/F#

E

(8va)

slight vib

T
A
B

OPEN ARMS

Words and Music by
STEVE PERRY and JONATHAN CAIN

Intro:

D(add E)

Guitar 1*

D

A/C#

G/B

Let ring throughout

mp

*Piano arranged for Guitar 1 (finger style)
Acoustic with capo at 2nd fret is recommended.

Bm(add C#)

A6

G

Verse 1:

D(add E)

D

A/C#

G/B

1. Ly ing be side you, here in the dark,

Rhythm Figure 1

Bm(add C#)

A6

G

feel - ing your heart beat with mine.

D(add E)

D

A/C#

G/B

Soft - ly you whis - per, you're so sin - cere.

Bm(add C#)

A

G

How could our love be so blind? We

Guitar 1

End Rhythm Figure 1

Guitar 2*

With distortion
Let ring

*Doubled with flanged guitar.



Pre-Chorus 1:

Em

Bm

A/C#

sailed on _____ to - geth - er, we drift - ed _____ a - part; and

Rhythm Figure 2

Rhythm Figure 2A

Let ring

D

A

G

A/G

here you _____ are by _____ my _____ side. _____

Let ring

Chorus 1:

D(madd E)

G A/G D

So, now I come to you, with

(Bkgrd:) Ooo

End Rhythm Figure 2 Rhythm Figure 3

End Rhythm Figure 2 Rhythm Figure 3

End Rhythm Figure 2A Rhythm Figure 3A

End Rhythm Figure 2A Rhythm Figure 3A

F#m7(no 5)

D/F#

G

Ooo - pen arms; noth - ing to hide. Be -

Ooo - pen arms; noth - ing to hide. Be -

Ooo - pen arms; noth - ing to hide. Be -

Gm/C **D(add E)** **D**

lieve ___ what I say. ___ So, ___ here ___ I ___ am ___ with

Hold

Let ring.....

F#m7(no 5) **D/F#** **G**

o - pen ___ arms; ___ hop - ing ___ you'll ___ see ___ what your

Dm7

D5

love means to me o - pen arms.

Let ring throughout

Gtr. 2 Tacet Guitar 3

With slight distortion

A/C#

G/B

Bm(add C#)

A6

Verse 2:

With Rhythm Figure 1 w/ ad lib variations (Guitar 1)

G **D(add E)** **D**

Liv - ing with - out you, -

14 (14)

A/C#
G/B
Bm(add C#)
A6

liv - ing a - lone. This emp - ty house seems so

— cold. ————— Want - ing ————— to hold ————— you, —————

Guitar 2

Let ring

A/C# **G/B** **Bm(add C#)** **A6**

want - ing you near, how much I want - ed a new

Let ring *Let ring* *Let ring*

**Pre-Chorus 2:**

With Rhythm Figures 2 and 2A w/ ad lib variations (Guitars 1 & 2)

Em

G

home, But now that you've come back, turned

Let ring

Bm **A/C#** **D** **A**

night in to day, I need you to

G **A/G** **G** **A/G**

stay, So now I

Chorus 2:

With Rhythm Figures 3 and 3A w/ ad lib variations (Guitars 1 & 2)

D(add E) **D** **F#m7(no 5)** **D/F#**

come to you, with o pen arms;

(Bkgd.) Ooo

G **Gm/C**

noth ing to hide Be - lieve what I say. So

D(add E) **D** **F#m7(no 5)** **D/F#**

here I am with open arms.

Ooo Ooo

F# **Gm/C**

hop ing you'll see what your love means to me open arms

D(add E) **D** **D(add E)/C**

Guitar 1

Let ring throughout

Guitar 3

G#m7(b9) **C5** **Bb/C** **D(add E)** **D**

rit

rit

LIGHTS

Words and Music by
STEVE PERRY and NEAL SCHON

Moderately ♩. = 70
Intro:

Gtr. 1 D Bm7 D A

mf
hold throughout

Bm7 C D

When th

slight vib. w/bar

Chorus:

Bm C

lights go down in the city and the

D Bm C

sun shines on the bay

Don't

TAB

9 7 9 7 9 7 9 7 5 5 7 5 7

Bm7 C D
 On oor
 slight vib. w/bar
 TAB
 2 4 2 5 3 2 4 3 5 5 5 7 7 8 7 7

Verse:

D

Bm

C

So, you think

you're

tough

and

Gtr. 1 Rhy. Fig. 1

T

A

B

Gtr. 2

T

A

B

mf

D

Bm

C

Well, my friend

I'm

tough

and

you

(Gtr. 2 out)

D

Bm

C



I want to go back

to my old

home

Gtr. 1



Bm7

C

D



Whoa

oh

It's

end Rhy. Fig. 1



Bridge:

Bm

A5 G5

D5



sad

oh

there's been

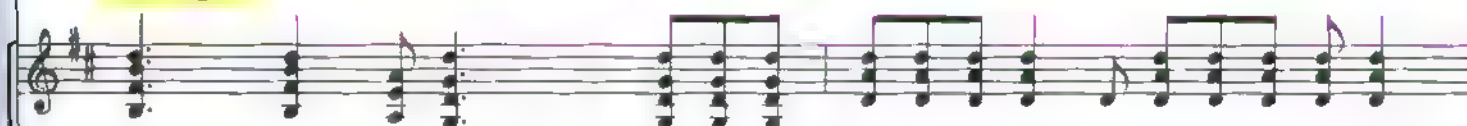
morn

ings

out on the road

with

Rhy. Fig. 2



Gtr. 2

TAB

Chorus:

w/Rhy. Fig. 1 (Gtr. 1) simile
Subst. w/Fill 1 (Gtr. 2) 2nd time

Chorus: w/Rhy. Fig. 1 (Gtr. 1) simile Subst. w/Fill 1 (Gtr. 2) 2nd time

Chords: D Bm C D Bm

Lyrics: right go down in the sun and the sun shines on the

Gtr. 2

TAB: 7 9 7 5 7 5 9

Chords: C D

Lyrics: day Don't I want to be there in my

TAB: 7 5 9

To Coda ⊕

Chords: C Bm7 C D

Lyrics: Sit-y. Whoo

f

TAB: 4 16 7 9 7 9 11 10 12
x 5 17 7 9

Fill 1 (end of solo)

Gtr. 2

8va

(Cont. in notation)

TAB: 17 17 10 10

Guitar Solo:
w/Rhy. Fig. 2 (Gtr. 1)

Bm 8va A5 G D

w/slap-back echo

TAB

Bm A5 G D A5 A15

TAB

Bm A5 G D

TAB

Bm7 C D D.S. al Coda

Gtr. 2

8va (15ma) 8va 1/4 1/4

A.H. 1/4 1/4

When the

TAB

Gtr. 1

TAB

Coda **Bm7** **C** **D**

Gtr. 1 **Whoa**

Gtr. 2

T
A
B

2 4 2 5 3 2 4 3 5 5 5 5 7 7

2 4 2 5 3 2 4 3 5 5 5 5 9 7 7

Bm7 **C** **D**

Whoa **oh**

T
A
B

2 4 2 5 3 2 4 3 5 5 5 5 8 10 8 7

2 4 2 5 3 2 4 3 5 5 5 5 8 10 8 7

8 10 8 7
9 11 9 7

with some-one else.____ Lov - in', touch - in',

A5 **B**

TAB

7 7 7 7 7 7 7 7 2 2 2 2 0 0 10 0
 7 7 7 7 7 7 7 7 2 2 2 2 0 0 9 0
 5 5 5 5 5 5 5 5 0 0 0 0 7 7 7 0

squeez - in'____ each oth - er.

G5 **A5** **G5** **A5**

TAB

5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 0 5
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 4 0

Chorus 1:
F15 **F1m** **F15** **F1m** **G5** **A5** **G5** **A5**

1. You're tear - in' me a - part,____ ev - er - y, ev - er - y day.____

TAB

4 4 2 4 4 2 5 7 7 7 7 7 7 0 5
 4 4 4 4 4 4 5 7 7 7 7 7 7 6 5
 2 2 2 2 2 2 9 5 5 5 5 5 5 4 0

F#5 F#m F#5 F#m F#5 F#5 F#5
 You're tear - in' me a - part.

TAB
 4 4 2 4 4 4 4 2 4 4
 4 4 4 4 4 4 4 4 4 4
 0 0 0 0 0 0 0 0 0 0
 0 0 0 0 0 0 0 0 0 0
 0 0 0 0 0 0 0 0 0 0
 0 0 0 0 0 0 0 0 0 0

Verse 3:

3. It won't be long, yes, —

TAB

AS D

till you're a - lone _____ when your lov - er,

TAB

AS Asug AS ES E E

oh, he has - n't come home... 'Cause he's lov - in', ooh, he's touch - in', he's

TAB

GS AS GS ES

squeez - in' an - oth - er. _____

TAB

Chorus 2:

2. He's tear - in' you a - part, ooh, ev - er - y, ev - er - y day.

TAB

4	4	4	4	4	4	4	5	7	7	7	7	7	7	8	5
2	2	2	2	2	2	2	9	5	5	5	5	5	5	4	9

He's tear - in' you a - part. Oh, girl, what can you say? 'Cause he's

TAB

4	4	4	4	4	4	4	5	7	7	7	7	7	7	8	5
2	2	2	2	2	2	2	9	5	5	5	5	5	5	4	9

lov - in', touch - in' an - oth - er. Now it's

TAB

4	4	4	4	5	5	x	5	5	7	7	7	7	7	8	5
2	2	2	2	9	9	x	9	9	5	5	5	5	5	4	9

Outro:

F15

G5

A5

your turn, girl, to cry.

Na, na, na, na, na, na, na, na, na, na.

Rhy. Fig. 1

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "your turn, girl, to cry." followed by "Na, na, na, na, na, na, na, na, na, na." Below the vocal line is a guitar line in treble clef, and below that is a guitar tablature line. The tablature line is labeled "TAB" and shows fret numbers for the strings. The first measure of the guitar line is marked with "F15" and "G5". The second measure is marked with "A5". The third measure is marked with "Rhy. Fig. 1". The fourth measure is marked with "end Rhy. Fig. 1".

F15

G7

Na, na, na, na, na, na, na, na, na, na.

end Rhy. Fig. 1

The second system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Na, na, na, na, na, na, na, na, na, na." Below the vocal line is a guitar line in treble clef, and below that is a guitar tablature line. The tablature line is labeled "TAB" and shows fret numbers for the strings. The first measure of the guitar line is marked with "F15" and "G7". The second measure is marked with "end Rhy. Fig. 1".

w/Rhy. Fig. 1 (Gtr. 1) 5 1/2 times, simile

A5

The third system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Na, na, na, na, na, na, na, na, na, na." Below the vocal line is a guitar line in treble clef. The first measure of the guitar line is marked with "A5".

F15

G5

A5

The fourth system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "na, na, na, na, na." followed by "Na, na, na, na, na, na, na, na, na, na." Below the vocal line is a guitar line in treble clef. The first measure of the guitar line is marked with "F15", "G5", and "A5".

Na, na, na, na, na, na, na, na, na, na.

Flt **GS**

Gtr. 2

mf
steady gliss.
w/slide

T
A
B

Na, na, na, na, na, na, na, na, na, na.

AS

T
A
B

Na, na, na, na, na, na, na, na, na, na.

Flt **GS**

T
A
B

A5

Na, na, na, na, na, na, na, na, na, na

w/o slide

1 1/2 1/2 1/2

15ma

A.H.

TAB

2 2 2 2 2 2 2 2 2 2

4 (4) 4 2 (2) 2 4 4 (4) 2 4

F15

C5

Na, na, na, na, na, na, na, na, na, na.

15ma (15ma) (8va) (8va)

A.H. 1/2 A.H. A.H. 1/4 A.H.

A.H. pitches: E F1 A1 C1

TAB

2 5 2 2 4 4 2 4 2 2 7 (7)

A5

Na, na, na, na, na, na, na, na, na, na.

w/slide

7 7 (7) 7 5 5 7 5 5 7 5 5 7 5 5

TAB

2 2 2 2 2 2 2 2 2 2

7 7 (7) 7 5 5 7 5 5 7 5 5 7 5 5

Na, na, na, na, na, na, na, na, na, na.

7 5 5 7 5 5 7 5 5 5 5 5 2 2 9 2 2 5 7 6 7 x 6 x x

T
A
B

Na, na, na, na, na, na, na, na, na, na, na.

(Gtr. 1 out)

(Gtr. 2 out)

T
A
B

(Band tacet)

Na, na, na, na, na, na, na, na, na, na.

T
A
B

Intro:

Rhythm Figure 1

Csus2 D

*(C bass)

Guitar 1 (Acoustic)**

Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN

End Rhythm Figure 1

C(add D) D

mf *Let ring*

Guitar 2

mf A.H. *With distortion*

A H.

**Bass notes in parenthesis played by the band.*

****With chorus effect; doubled on opposite channel by Guitar 3.**

With Fill 1 (Guitar 3)

G5 **D**
(A bass)

Asus4 D

D

G5 **Bm**
(B bass) _____

Brn

D

Let ring

AH

2

Fill 1

Guitar 3

Let ring

Verses 1, 2 & 3:



D

Dsus4 D



1 An - oth - er night in an - y town

You can hear the thun - der of their -

2. & 3 See additional lyrics

Rhythm Figure 2

End Rhythm Figure 2



Rhythm Figure 3



Simile on Verses 2 & 3



With Rhythm Figure 1 (Guitar 1, Verses 1 & 3)

With Fill 2 (Guitar 1, Verse 2)

Csus2

D

C(add D)

D

Csus2

D

C(add D)

D

(C bass)



cry,

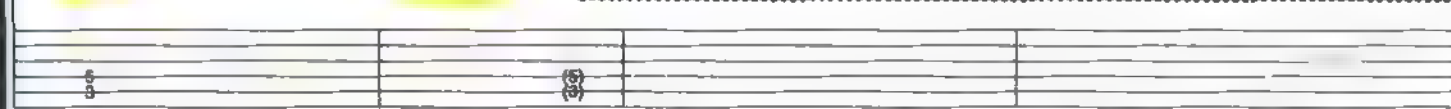
a head of their

Guitar 2



mp

With bar



Fill 2

Guitar 1



Let ring



With Rhythm Figure 1 (Guitar 1, Verses 1 & 3)

Wuh Fill 3 (Guitar 1, Verse 2)

G5

D

Asus4

D

G5

D

Asus4

D

(A bass)

time They won der

Guitar 2

With bar

0 (0) 3

With Rhythm Figure 1 (Guitar 1, Verses 2 & 3,

Csus2

D

C(add D)

D

C(add D)

D

C(add D)

D

(C bass)

why

Guitar 2

End Rhythm Figure 3

Guitar 1 (on Verse 1 only)

Letting go...

Fill 3

Guitar I

Let ring

Chorus:

With Fill 4, 4 times (Guitar 1)

12. **Csus2** **D** **C(add D)** **D** **G5** **D** **G6** **D**
(G bass)

With Fill 4, 4 times (Guitar 1)

On - ly the young can say,

Guitar 2

Csus2 D C(add D) D G5 (G bass) D G6 D

shar - ing the same de - sires,

Fill 4

Guitar 1

G5 D G6 D Csus2 (C bass) D C(add D) D

burn in like wild fire

3 5 (5) 7

To Coda ⊕

D.S. (2nd ending) at Coda ⊕

G5 (B bass)

D

Substitute Fill 5 (Guitar 2) on D.S.

D

Guitar 1

Let ring

Guitar 2

With bar

3 5 (5) 7 (5)

Coda

Guitar Solo: With Rhythm Figure 2 (Guitar 1) and Rhythm Figure 3 (Guitar 2)

Guitar 4

Dsus4

D

Let ring

With distortion

1/2 1/2

Hold bend

10 10 10 12 10 14 14 (14) 12 15 12 14 15 15 15 (15) 15

Fill 5
Guitar 2

3 5 (5) 7

With Rhythm Figure 1, 3 times (Guitar 1)

Csus2
(C bass)

D

C(add D)

D

Csus2

D

C(add D)

D

G5

(A bass)

D

Asus4

D

G5

D

Asus4

D

Csus2
(C bass)

D

C(add D)

D

Csus2

D

C(add D)

D

Chorus:*With Fill 4, 4 times (Guitar 1)*

G5 (G bass) D G5 D G6 D Csus2 (C bass) D

young can say, they're free to fly a-way,

Guitar 2

C(add D) D Csus2 D C(add D) D G5 D/G G6 D/G

shar-ing the same de-sires,

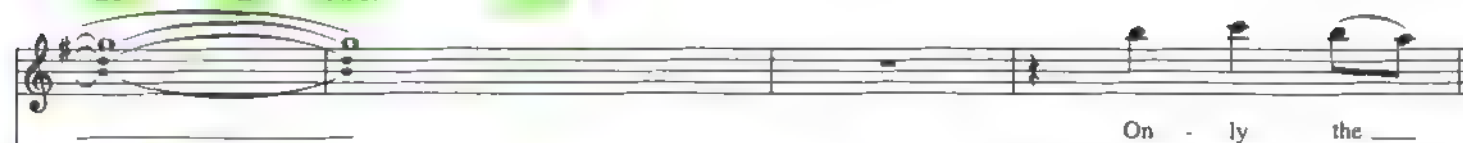
G5 D G6 D Csus2 (C bass) D C(add D) D

burn-in' like wild fire.

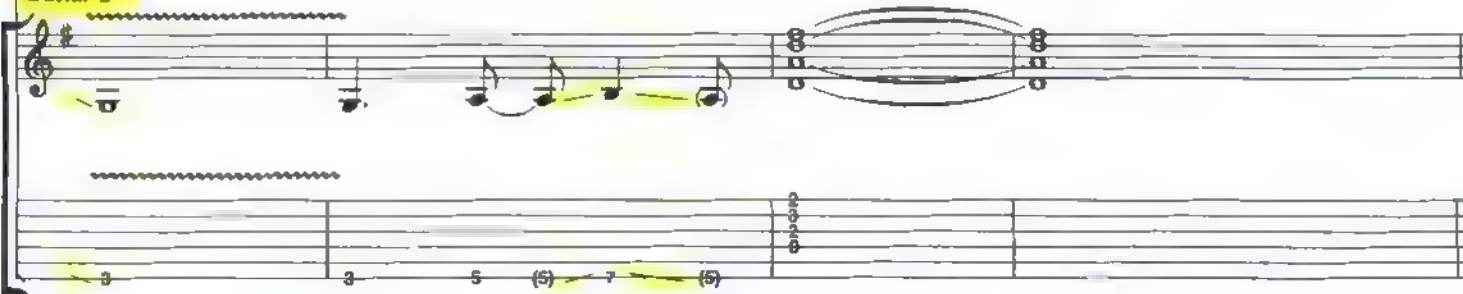
Fill 4**Guitar 1**

Let ring

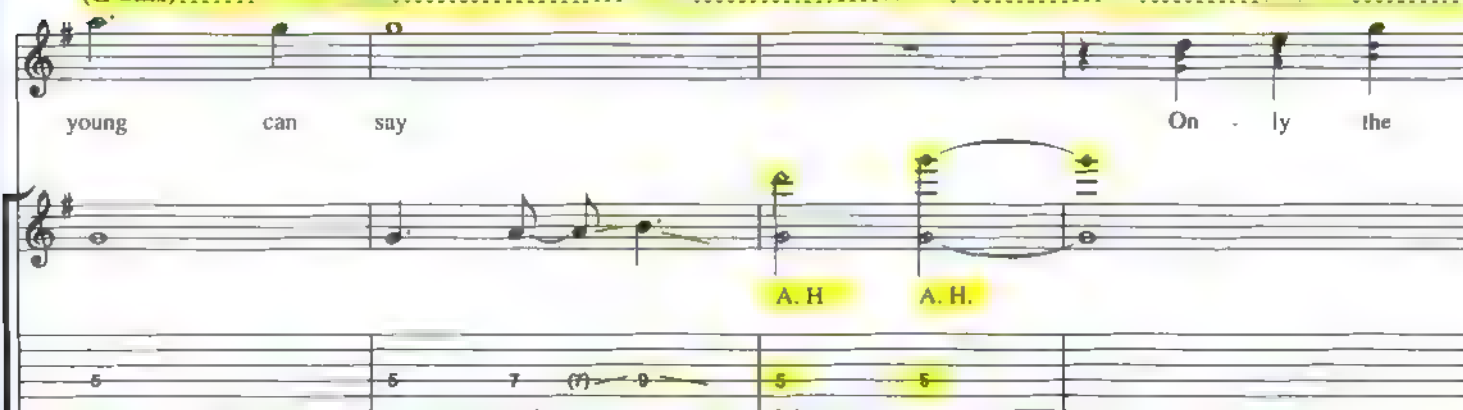
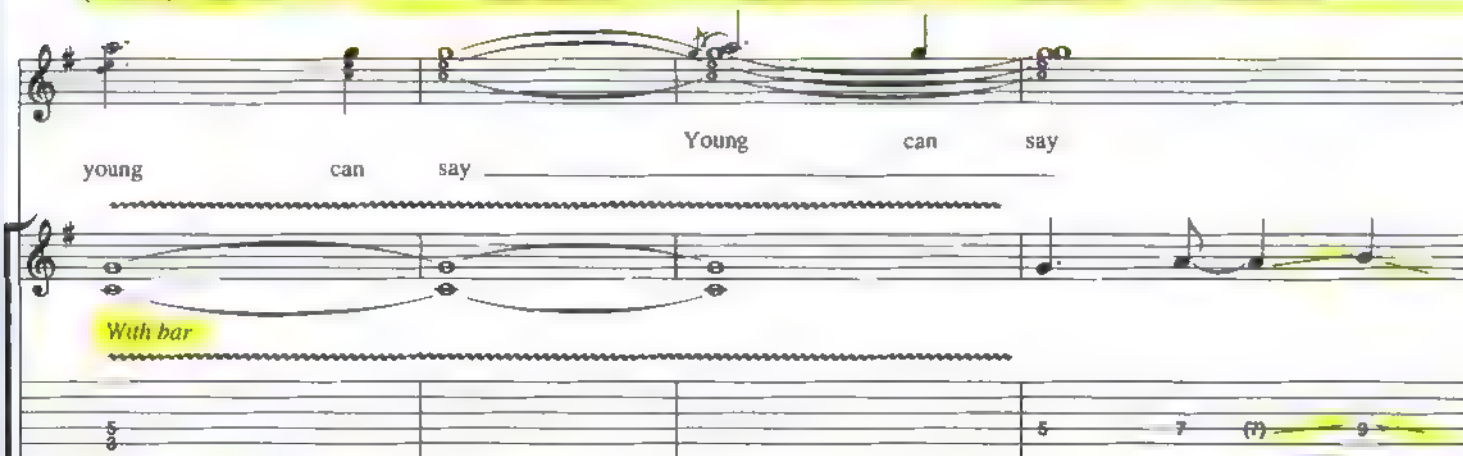
G5 D N.C. D



Guitar 2



Outro:
With Fill 4, 3 times (Guitar 1)

G5 D G6 D G5 D G6 D
(G bass)Csus2 D C(add D) D Csus2 D C(add D) D
(C bass)

Fill 4

Guitar 1



Begin fade

G5 (G bass) D G6 D G5 D G6 D

On - ly the young can say. On - ly the

A H. A H.

Let ring

D D C(add D) (C bass) D G5 (B bass) D N.C. D D

young can say. Young can say.

young can say.

Guitar 2

Guitar 1

Let ring

G5
(G bass)

D

G6

D

G5

D

G6

D

Fade out

On - ly the young can say. Only the young

Let ring

Additional Lyrics

Verse 2: In the shadows of a golden age,
A generation waits for dawn.
Brave carry on
Bold and the strong.
(To chorus)

Verse 3: They're seein' through
The promises,
And all the lies they dare to tell.
Is it heaven or hell?
They know very well.
(To chorus)

SEND HER MY LOVE

Words and Music by
STEVE PERRY
and JONATHAN GAIN

Freely
Intro:
(Keyboard only)

Moderate ballad ♩ = 123

(Drums enter)

Rhythm Figure 1

Dsus4/C

Guitar 1*

mf With distortion and delay

* Electric guitar and keyboards arranged for Guitar 1.

Em9

End Rhythm Figure 1

Verses 1 & 2:
Substitute Rhythm Figure 1 on Verse 2 (Guitar 1), 3 times
Dsus4/C *

Em9

1 It's been so long
2 See additional lyrics

Since I've seen her face

Let ring

Let ring

Dsus4/C *

Em9 *

You say she's so fine

Let ring

Let ring

Dsus4/C **Em9**

I did re call a sad ca fe

Let ring

Pre-Chorus:

C **Em9(no 5)** **Bm** **C**

how it hurt so bad to see her cry

Simile on repeat

Let ring

Em9 **Bm7**

I did n't want to say good bye

Let ring

Chorus:

Em7 **D(add E)/F#** **Cmaj9(no 5)** **Em7/A**

Send her my love Rem o - lies re main. Send her my

Guitar 1
Rhythm Figure 2

End Rhythm Figure 2

Let ring

Em7(no 5)

D/F#

C(add D)(no 5)

Em7(no 3)/A

Love ... fade

Let ring ... Let ring ... Let ring ... Let ring ...

Em7

D(add E)/F#

Csus2

Send her my love

Let ring ... Let ring ...

2. Bridge:

C5

E5

Call in her name I'm dream in re face down on face I'm see in

C5

Bm7

It's her voice that keeps on hang ing me

Guitar Solo:

With Rhythm Figure 2, 7 times with ad lib variations (Guitar 1)

Em7**D(add E)/F#****Cmaj7(no 5)****Em7/A**

Guitar 2

With distortion and delay
Let ring

Let ring

Em7**D(add E)/F#****Cmaj7(no 5)****Em7/A**
Em7**D(add E)/F#****Cmaj7(no 5)****Em7/A**

8va

loco

Em7**D(add E)/F#****Cmaj7(no 5)****Em7/A**

8va

send her, send her my

Outro:

Em7

D(add E)/F#

Cmaj7(no 5)

Em7/A

Jova

Ro- es nev - er fade.

(8va)

Em7

D(add E)/F#

Cmaj7(no 5)

Em7/A

Mem o ries re main.

(8va)

Em7

D(add E)/F#

Cmaj7(no 5)

Em7/A

Send her, send her my

(8va)

Em7

D(add E)/F#

Slower(freely)

C(add D)

Love

Guitar 2

(Sva)

Guitar 1

With Clean tone

Let ring...

Let ring

Let ring

pp

C⁶ no 5

C(add D)

C(add D)(no 5)

(Rva)

Additional Lyrics

Verse 2. The same hotel, the same old room:
 I'm on the road again
 She needed so much more
 Than I could give
 We knew our love could not pretend.
 Broken hearts can always mend.

(To Chorus)

SEPARATE WAYS (WORLDS APART)

Words and Music by
STEVE PERRY
and JONATHAN CAIN

Moderately fast rock ♩ = 126

Intro: Rhythm Figure 1

End Rhythm Figure 1

Guitar 1

E5 **Esus2** **Em** **E5** **Esus2** **Em** **E5**

f Let ring

12 12 14 12 15 12 12 12 12 12 14 12 15 12 12 12

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

*Keyboard arranged for Guitar 1

With Rhythm Figure 1, 2 times (Guitar 1)

(Enter band)

Rhythm Figure 2

End Rhythm Figure 2

Guitar 2 (Electric)

E5 **Esus2** **Em** **E5**

f With distortion

Esus2 **Em** **E5**

With Rhythm Figure 2, 4 times (Guitar 2)

Rhythm Figure 3

End Rhythm Figure 3

Guitar 1

Em **D** **C**

(E bass)** (E bass)

** Bass notes in parenthesis played by the Bass Guitar.

Verses 1 & 2:

With Rhythm Figure 2, 6 times (Guitar 2)***

With Rhythm Figure 3 (Guitar 1)***

Em **D** **C**

(E bass) (E bass)

1. Here we stand, —

world's a - part, — hearts bro - ken in

2. See additional lyrics

*** Simile on repeat

two, two, two.

Em **D7** (E bass) **C** (E bass)

Guitar 1

Let ring.....

With Rhythm Figure 3 (Guitar 1)

Sleep-less nights, los-ing ground, I'm reach-ing for

Em **D** (E bass) **C** (E bass)

you, you, you, Feel-in'that it's

Em **D** (E bass) **C** (E bass) **Am7 Bm7**

Guitar 1

Guitar 2

Pre-Chorus:

Csus2 **D** **Am** **Bm**

gone _____ can change _____ your mind. _____ If we can't go

* Guitars 1 & 2

**

*2 Guitars arranged as one.

**Notes in parenthesis are optional notes from the keyboard

Csus2 **D** **Am** **Bm** **Csus2**

on _____ 3 _____ to sur - vive _____ the tide, love _____ di - vides. _____

Chorus:

Em **D**

Some - day love _____ will find _____ you. Break those chains _____

P. M.

Vocal tacet on D.S.

C **Am7(no 5)**

— that bind you. — One night will — re - mind you how we touched and — went —

Substitute Fill 2 on D.S.

D5 **D45** **Em** **D**

— our sep - 'rate ways. If he ev - er hurts you true love won't —

P. M.

To Coda ⊕

C **Am7**

— de - sert — you. — You know I — still love you though we touched and — went —

Fill 2

Guitars 1 & 2

1.

With Rhythm Figure 2, 3 times (Guitar 2)

Chords: D, D#5, Em, D (E bass), C (E bass)

Lyrics: our sep - 'rate ways -
our sep - 'rate ways

Guitar 1

With Fill 1

Chords: Em, D (E bass), C (E bass)

Lyrics: 8va ... loco Let ring ... 8va ... Let ring ...

2.
Guitar Solo:

Chords: Em, Em (D bass)

Guitar 2

Guitar 1 Rhythm Figure 4

Guitar 1

Fill 1

Guitar 2

A H.

* String is pinched at the point where both harmonics sound.

[illegible][illegible]

With Rhythm Figure 4 (Guitar 1)

Em/

Em/ (D bass)

The score is written for guitar and consists of three systems. The first system has a treble clef and a key signature of one sharp (F#). It features a melody line with a dotted quarter note followed by an eighth note, and a bass line with a dotted quarter note followed by an eighth note. The second system has a treble clef and a key signature of one sharp (F#). It features a melody line with a dotted quarter note followed by an eighth note, and a bass line with a dotted quarter note followed by an eighth note. The third system has a treble clef and a key signature of one sharp (F#). It features a melody line with a dotted quarter note followed by an eighth note, and a bass line with a dotted quarter note followed by an eighth note.

Em
(C bass)

diva

Am7(no 5)
loco

D

D#7

Interlude:

With Rhythm Figure 1, 7 times (Guitar 1)

E5

Esus2

Em

E5

E5

Esus2

Em

E5

Guitar 2

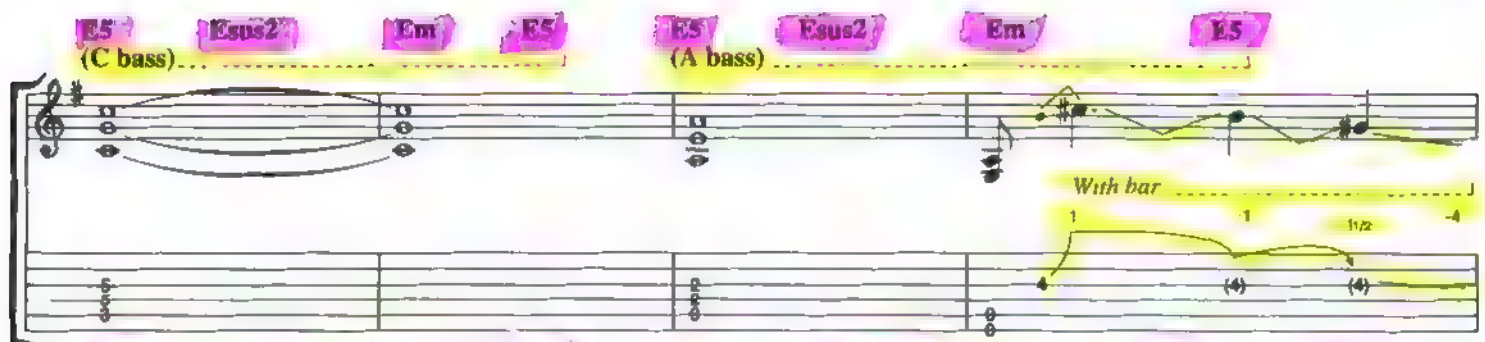
(G bass)

E5 **Esus2** **Em** **E5** **E5** **Esus2** **Em** **E5**
(C bass) (A bass)

With bar

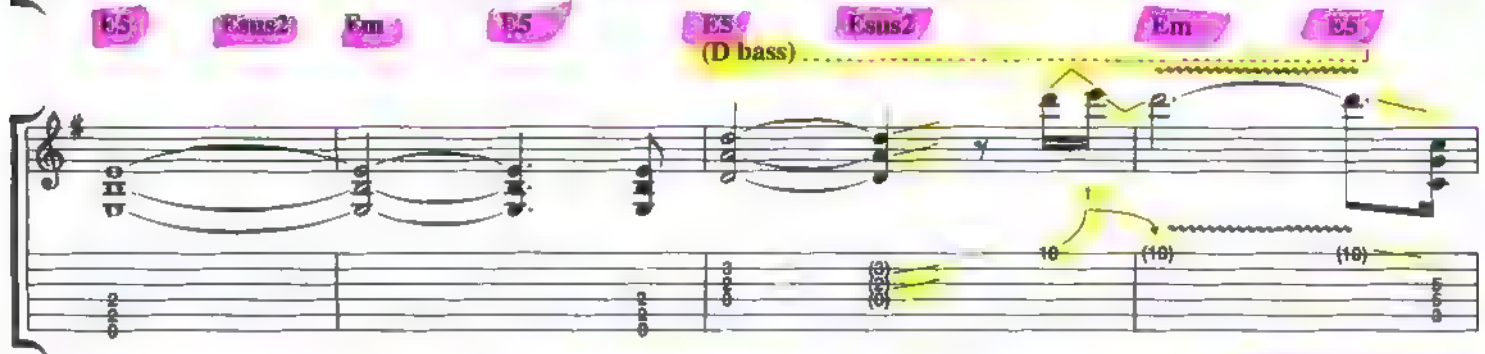
1 1 1/2 4

(4) (4)



E5 **Esus2** **Em** **E5** **E5** **Esus2** **Em** **E5**
(D bass)

10 (10) (10)



E5 **Esus2** **Em** **E5** **E5/B** **Esus2/B**
(C bass)

With Fill 3 (Guitar 1)

D.S.  at Coda 


Guitar 4

Whoa!

f *ff*



Am7 **D5** **D#5** **Em**

Coda 

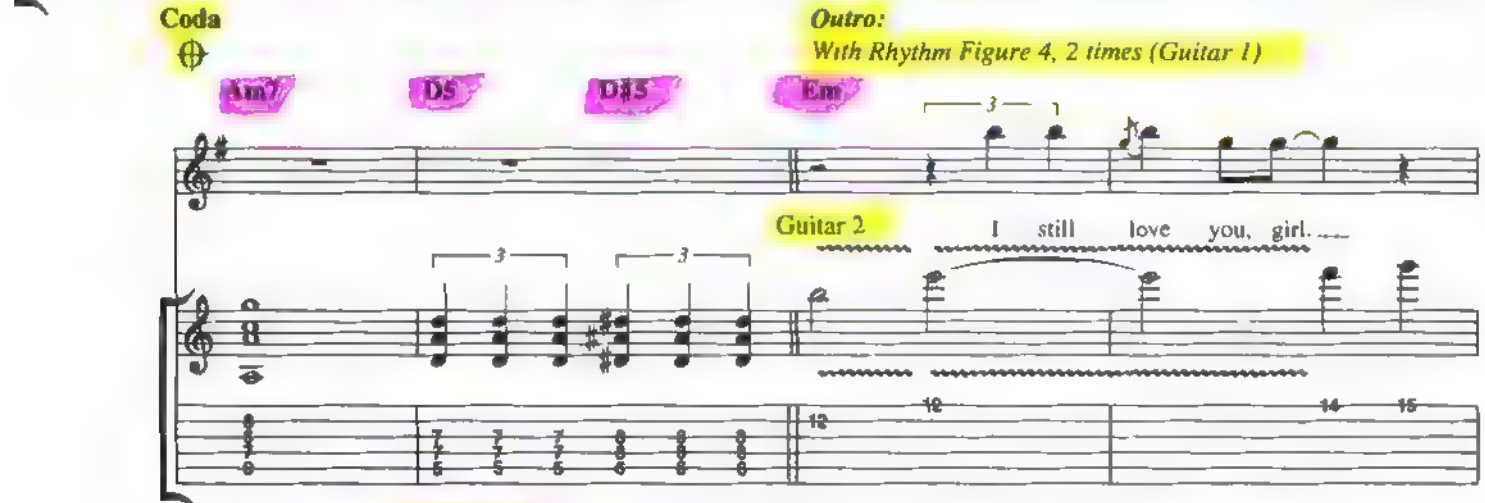
Outro:
With Rhythm Figure 4, 2 times (Guitar 1)

Guitar 2

I still love you, girl.

12 12 12 12 14 12 14 12

14 14 14 14 14 14 14 14

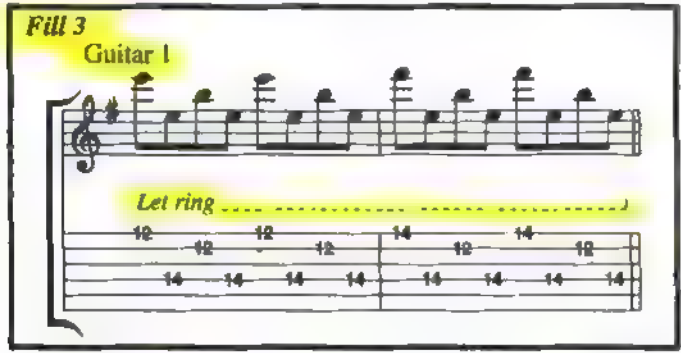


Fill 3
Guitar 1

Let ring

12 12 12 12 14 12 14 12

14 14 14 14 14 14 14 14



Em (D bass) **Em (C bass)**

I real - ly love you, girl. _____

8va

12 12 14 16 18 (18) 12 14 16

Am7 **D** **Dm7** **Em**

And if _____ he ev - er hurts_ you,

(8va) loco

17 16 17 15 17 15 14 15 12 10 14 11 (14) 12 12 (18) 12 14 16

Em (D bass) **Em (C bass)**

true ___ love won't ___ de - sert ___ you.

8va

12 12 (18) 12 14 16 18 (18) 12 14 16

With Rhythm Figure 1, 3 times (Guitar 1)

Am7 D D#°7 E5 Eaus2 Em E5

(8va) -----

loco

No! -----

E5 Eaus2 Em E5 Eaus2 Em E5

No! -----

Additional Lyrics

Verse 2: Troubled times,
Caught between confusion and pain.
Distant eyes,
Promises we made were in vain, in vain, in vain

If you must go, I wish you love.
You'll never walk alone.
Take care my love.
Miss you love.

(To chorus)

STILL THEY RIDE

Words and Music by
STEVE PERRY, NEAL SCHON and JONATHAN CAIN

Rock ballad ♩ = 65

Verse 1:

C

G/B

Am

*Gtr. 1 (clean)

Rhy. Fig. 1

1. Yes - se - rides

through the night

un - der the

mp

hold - - - - -

hold - - - - -

hold - - - - -

*w/chorus

G

F

*CE

Main Street fight

rid - in

slow

hold - - - - -

hold - - - - -

hold - - - - -

*Bass gtr plays E.

Verse 2:

w/Rhy. Fig. 1 (Gtr. 1) smile

Dm

C

G/B

2. This old town

ain't the same

end Rhy. Fig. 1

hold - - - - -

mf

Am G F

now, no-bod-y knows his name Times have changed;

Verses 3 & 4:
Subst. w/Rhy. Fig. 1 (Gtr. 1) 2nd time, 1st 5 bars only, simile

C/E Dm

still be ride

3 Traf-fic lights

4. See additional lyrics

Gtr. 1

TAB

G/B Am

keep - in time oh, lead - ing the

hold hold

TAB

G F

and and rest less through the night

hold

TAB

Subst. w/Fill 1 (Gtr 1) 2nd time

Chorus:

C/E

G

F/A

Music notation for Gtr. 1 and TAB. Includes lyrics: "Still they ride on".

Gtr. 1

mf hold - - -

TAB

5 5 6 5 5 7 8 8 7 8 6

Gtr. 2 (dist.)

Music notation for Gtr. 2 (dist.) and TAB. Includes lyrics: "Still they ride on".

mf trem. bar

TAB

5 12 12 10 10 10 10 8 8 10 10 8

C/E

Dm

Dm/B

To Coda

Music notation for Gtr. 1 and TAB. Includes lyrics: "wheels of fire They rule the night".

hold

TAB

7 8 7 10

Music notation for Gtr. 1 and TAB. Includes lyrics: "wheels of fire They rule the night".

hold

TAB

7 8 7 10 0 10 10 10 10 0 7

Fill 1 Gtr. 1

Music notation for Fill 1 Gtr. 1 and TAB. Includes lyrics: "wheels of fire They rule the night".

1/2 slight vib.

TAB

5 (8)

Am G/F

Still they rise

Gtr. 1

hold - - - -

7 8 8

hold - - - - trem. bar

TAB

2 2 2 2 12 12 12 (12)
0 0 0 0 12 12 12 (12)
x x x x 10 10 10 10

C/E Dm Dm/B

the strong will sur-vive chas-ing thun-der

(Gtr 1 out)

hold - - - -

7 8 7 10

hold - - - -

(Gtr 2 out)

TAB

7 8 7 10 10 10 10 (10)
10 10 10 10 10 10 10
0 0 0 0 7 7 7

Coda **Guitar Solo:**

Gtr. 2

***C** **G/B**

hold

hold

T 15 15 (15) 13 15 13 (13) 12

A

B

*Piano accompaniment (next 11 bars).
NOT 1-11 BARS

Am **G**

hold

trem. bar

hold

T 13 12 (12) 10 12 10 12 0 10 (10) 0

A

B

3 4

F **C/E**

trem. bar

hold

trem. bar

T 10 8 (8) 6 8 8 5 7 5 7 (7) 5 7 7 10 0 20

A

B

5 6

G
(8va)

5 6 6 6

T 20 17 20 17 10 17 17 20 17 10 17 10 17 10 10 17 20 17 10 17 20 20 17 20 17

A

B

7

Chorus:

G

F/A

C/E

Still they ride

on wheels of fire

Gtr. 1

(Gtr. 1 out)

hold - - - - -

hold - - - - -

hold - - - - -

T
A
B

Gtr. 2

trem. bar

hold - - - - -

T
A
B

Dm

Dm/B

C

They rule

the night

Gtr. 2

PM. - - - - -

T
A
B

G/F

C/B

Gtr. 1

Still they ride

the strong will sur - vive

(Gtr. 1 out)

hold

hold

Gtr. 2

trem. bar

hold

Freely
Dm

Dm/B

Am

(w/synth effects)

Gtr. 2

chas - ing thun - der through the night

pp < *mf* > *pp*
volume swell

*Gtr. 4

mp

rubato

harm.

hold

A.H.

*Piano arr. for guitar.

*Harp harmonic

Verse 4:

Spinning 'round, in a spell;
 Oh, it's hard to leave this carousel
 'Round and 'round,
 and 'round, and 'round

Intro.

(Band tacet) **G5** **D** **Dsus** **Csus2**

f

TAB

G/B

[illegible]

*Band in 2nd time.

D
 Dsus Csus2
 nights I do re member in my
 TAB

w/Fill 1 (Gtr. 2) 2nd time only
G/B

G5/F# G5

G/B Csus2 D

Dsus

round

do re call

those were the

Rhy. Fig. 1

hold - -

TAB

*(Band in)
w/Rhy. Fig. 1 (Gtr. 1) 2 times

Csus2

w/Fill 2 (Gtr. 2) 2nd time only
G/B

G5

G/B Csus2

best times most of all

In the heat with

end Rhy. Fig. 1

TAB

*Relevant first time only.

Fill 1
Gtr. 2

hold bend

TAB

Fill 2
Gtr. 2

gradual bend

TAB

D **Dsus Csus2** **w/Fill 3 (Gtr. 2) 2nd time**
G/B

blue jean girl burn in love come a once in a life time

G5 **G/B** **Csus2** **D** **Dsus Csus2**

she found me sing ing by the rail road track look me home

Subst. w/Rhy. Fill 1 (Gtr. 1) **G/B** **Csus2 D** **Chorus: w/Fill 4 (Gtr 2) 3rd time** **D** **G/B C**

danced by the moon light Those sum mer nights are call ing

Gtr. 1

stone in love Can't help my self

D(4/F#) **G5** **G** **C** **G5** **D**

stone in love Can't help my self

Fill 3
Gtr. 2

stone in love Can't help my self

Fill 4 (end solo)
Gtr. 2

stone in love Can't help my self

Csus2

G/B

gradual bend

G5

G/B

Csus2

D

Dsus

grad. bend

Csus2

G/B
8va

D.S. al Coda

(Cont. in Fill 4)

Outro:

G

E \flat

hold

Musical notation for the first system, featuring a treble clef staff and a guitar tablature staff. The treble staff shows a melodic line with a 6-measure phrase, followed by a 3-measure phrase, and then a series of notes with a gradual bend indicated by a wavy line. The tablature staff shows the corresponding fret numbers: 5, 7, 5, 7, 7, 7, 7, 9, 7, 9, 8, 10, 10, 10, 10, 10, 10, 10, 10, 8, 8, 10.

Musical notation for the second system, featuring a treble clef staff and a guitar tablature staff. The treble staff shows a melodic line with a 10-measure phrase, followed by a 10-measure phrase, and then a 10-measure phrase with a gradual bend indicated by a wavy line. The tablature staff shows the corresponding fret numbers: 10, 10, 10, 8, 10, 9, 8, 10, 9, 7, 7, 2, 16, 17.

Musical notation for the third system, featuring a treble clef staff and a guitar tablature staff. The treble staff shows a melodic line with a 3-measure phrase, followed by a 6-measure phrase, and then a 10-measure phrase with a gradual bend indicated by a wavy line. The tablature staff shows the corresponding fret numbers: 17, 17, 15, 17, 17, 15, 17, 15, 17, 15, 18, 15, 18, 18, 15, 10, 15, 17, 17, 15, 17, 15, 17, 16.

Coda

Musical notation for the fourth system, featuring a treble clef staff and a guitar tablature staff. The treble staff shows a Coda symbol, followed by a 4-measure phrase with a hold indicated by a wavy line. The tablature staff shows the corresponding fret numbers: 8, 4, 5, 7, 8, 8, 8, 8.

F'

G

E \flat B \flat maj7

First system of musical notation, featuring a guitar melody and a corresponding TAB. The melody is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The TAB shows fret numbers and picking directions (x for downstroke, / for upstroke). Chords F', G, E \flat , and B \flat maj7 are indicated above the staff.

Gtr. 1

G

E \flat

Second system of musical notation, featuring a guitar melody and a corresponding TAB. The melody is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The TAB shows fret numbers and picking directions. Chords G and E \flat are indicated above the staff. Dynamics include *mf* and *hold*.

Gtr. 2

8va

Third system of musical notation, featuring a guitar melody and a corresponding TAB. The melody is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The TAB shows fret numbers and picking directions. Chords G and E \flat are indicated above the staff. Dynamics include *mf* and *trem. bar*.

G

E \flat B \flat

Fourth system of musical notation, featuring a guitar melody and a corresponding TAB. The melody is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The TAB shows fret numbers and picking directions. Chords G, E \flat , and B \flat are indicated above the staff. Dynamics include *f*.

Fifth system of musical notation, featuring a guitar melody and a corresponding TAB. The melody is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The TAB shows fret numbers and picking directions. Chords G and E \flat are indicated above the staff. Dynamics include *mf* and *trem. bar*.

G5

E♭5

First system of musical notation. The guitar staff shows a G5 chord (G5, A5, B5, C6, D6, E6). The treble staff has a melodic line starting with a quarter rest, followed by a quarter note G5, a quarter note A5, and a quarter note B5. The bass staff has a bass line starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The G5 chord is highlighted in green.

8va

*f**trem. bar*

Second system of musical notation. The guitar staff shows a melodic line starting with a quarter rest, followed by a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note D6, and a quarter note E6. The treble staff has a melodic line starting with a quarter rest, followed by a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note D6, and a quarter note E6. The bass staff has a bass line starting with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. The melodic line is highlighted in yellow.

Rhy. Fig. 2

F5

G5

E♭5

B♭5

F

Third system of musical notation. The guitar staff shows a melodic line starting with a quarter rest, followed by a quarter note F5, a quarter note G5, a quarter note E♭5, a quarter note B♭5, and a quarter note F. The treble staff has a melodic line starting with a quarter rest, followed by a quarter note F5, a quarter note G5, a quarter note E♭5, a quarter note B♭5, and a quarter note F. The bass staff has a bass line starting with a quarter rest, followed by a quarter note F4, a quarter note G4, a quarter note E♭4, a quarter note B♭4, and a quarter note F. The melodic line is highlighted in yellow.

vib. w/bar

1/2

Fourth system of musical notation. The guitar staff shows a melodic line starting with a quarter rest, followed by a quarter note F5, a quarter note G5, a quarter note E♭5, a quarter note B♭5, and a quarter note F. The treble staff has a melodic line starting with a quarter rest, followed by a quarter note F5, a quarter note G5, a quarter note E♭5, a quarter note B♭5, and a quarter note F. The bass staff has a bass line starting with a quarter rest, followed by a quarter note F4, a quarter note G4, a quarter note E♭4, a quarter note B♭4, and a quarter note F. The melodic line is highlighted in yellow.

G5

E \flat 5

Stone in love

end Rhy. Fig. 2

TAB

TAB

TAB

TAB

w/Rhy. Fig. 2 (Gtr. 1) 3 1/2 times

F5

G5

E \flat 5B \flat 5

F

1/2

1/2

hold bend

G5

E \flat 5

grad. bend

First system of guitar notation. The staff shows a melodic line with notes and accidentals. The fretboard diagram below shows fingerings and positions. Chords F5, G5, E♭5, B♭5, and F are indicated above the staff.

Staff notation: F5, G5, E♭5, B♭5, F

Fretboard diagram: (15), (15) 15, 15 (15), (15), 15, 17, 15, 16, (10), 15, 16 16, 15, 18, 15, 17

Second system of guitar notation. The staff shows a melodic line with notes and accidentals. The fretboard diagram below shows fingerings and positions. Chords G5 and E♭5 are indicated above the staff. The lyrics "Stone in love!" are written in a pink box.

Staff notation: G5, E♭5

Lyrics: Stone in love!

Fretboard diagram: 15, (17), 17, 16, (10), 16, 16, (10), 17, 15, 17, 17, 15, 18, 15, 18, 17

Third system of guitar notation. The staff shows a melodic line with notes and accidentals. The fretboard diagram below shows fingerings and positions. Chords F5, G5, and E♭5 are indicated above the staff. An 8va line is shown above the staff.

Staff notation: F5, G5, E♭5

8va

Fretboard diagram: 15, 18, 17, 15, 18, 17, 15, 18, 17, 15, 18, (10), 17, 17, (17), 15, 18

Fourth system of guitar notation. The staff shows a melodic line with notes and accidentals. The fretboard diagram below shows fingerings and positions. Chords B♭5, F, and G5 are indicated above the staff. An 8va line is shown above the staff.

Staff notation: B♭5, F, G5

8va

Fretboard diagram: (10), 10, 15, 10, 15, 17, 15, 17, 17, 15, 17, 10, 18, 20, 10, 19, 20, 20, 18, 20, 20

(8va) E \flat 5

2 1/2 2 1/2

T
A
B

(8va) F5 G5 E \flat 5

1/2 1/2

steady gliss.

T
A
B

B \flat 5 F G5

Stone in love!

(8va)

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2

grad bend

T
A
B

E \flat F G5 E \flat 5

(8va)

1/2 1/2

T
A
B

(8va) B♭5 F G5

TAB (22) (22) 22 20 (20) 22 20 19 20 19 20 19

(8va) E♭5 *Begin fade* F5 G5 E♭5

TAB (18) (19) 18 17 15 18 (18) 18 15 15 (15) 17 15 15

B♭5 F5 G5

Stone in love!

TAB (15) (15) 15 17 (17) 15 17 16 (18) (18) (18) (18)

E♭5 G5 E♭5

TAB (18) (18) 16 17 15 18 (18) 18 15 15 (15) 18 15 15

hold bend

B \flat 5 F5 G5

T
A
B

trem. bar grad. dive

B \flat 5 B \flat 5

T
A
B

trem. bar Fade

F5 G5

T
A
B

Verse 2:

Old dusty roads led to the river; runnin' slow.
 She pulled me down, ooo, and in clover, we'd go 'round.
 In the heat with a bluejean girl;
 Burnin' love come a once in a lifetime.
 Oh, the memories never fade away;
 Golden girl, I'll keep you forever.
 (To Chorus:)

WHEEL IN THE SKY

Moderate rock ♩ = 106

Words and Music by
NEAL SCHON, ROBERT FLEISCHMAN
and DIANE VALORY

Intro:

Dm

Guitars 1 & 2*

Em F

C

With Fill 1 (Guitar 3)

Dm

Em F

Let ring throughout
mp

*Guitar 1 (acoustic), Guitar 2 (clean electric) in unison.

** With distortion

** on Guitar 2 only.

Bb
Guitar 1

ff

No Chord

D5

Let ring throughout

Guitar 2

ff

Let ring throughout

***Guitar 2 is doubled by another guitar.

Fill 1
Guitar 3

With Fill 2 (Guitar 3)

Two systems of musical notation. Each system consists of a vocal line (treble clef) and a guitar line (treble clef). The guitar line features a complex rhythmic pattern with many beamed sixteenth notes, creating a dense texture. The vocal line contains lyrics that are partially obscured by the guitar's complexity.

Verses 1 & 3:

D5

With Fill 2 (Guitar 3)

1 Win-ter was here a gain on Long have-n't been home in a
 3 See additional lyrics

Rhythm Figure 1

Simile on D.S.

Simile on D.S.

Fill 2
Guitar 3

A short musical phrase for Guitar 3, consisting of a few notes on a single staff, enclosed in a box.

Substitute Fill 3 on Verse 3 (Guitar 2)

Bb(add C)

C

your or more hope she holds on it

This system contains the first two staves of music. The top staff is the vocal melody with lyrics. The second staff is the guitar accompaniment, featuring a triplet of eighth notes. The third and fourth staves are the bass line, with the third staff containing a double bar line and a key signature change to B-flat major (indicated by two flats).

D5

With Fill 2 (Guitar 3)

End Rhythm Figure 1

ric long or

This system contains the next two staves of music. The top staff continues the vocal melody. The second staff continues the guitar accompaniment. The third and fourth staves continue the bass line, ending with a final chord.

Fill 2
Guitar 3Fill 3
Guitar 2

This block shows the musical notation for Fill 2, played by Guitar 3. It consists of a single staff with a treble clef, showing a quarter rest followed by a quarter note G4, a quarter note F4, and a quarter note E4.

This block shows the musical notation for Fill 3, played by Guitar 2. It consists of a single staff with a treble clef, showing a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3.

Verses 2 & 4:
With Rhythm Figure 1, with ad lib variations (Guitar 1)
D5

With Fill 2 (Guitar 3)

2. Sent a let-ter on a long sum-mer day, made of sil-ver

Guitar 2 4 See additional lyrics

Let ring throughout

With Fill 2 on D.S. only (Guitar 3)
Substitute Fill 4 on D.S. (Guitar 2)

C

Bb (add C)

not of clay

Ooo, I've been runnin' down this dusty

D5

I forgot

Ooo, the

Fill 2
Guitar 3

Fill 4
Guitar 2

Chorus:

D5⁹ E5⁹ F5⁹ C5⁹ D5 E5 F5

**Rhythm Figure 2**

* Guitar 3



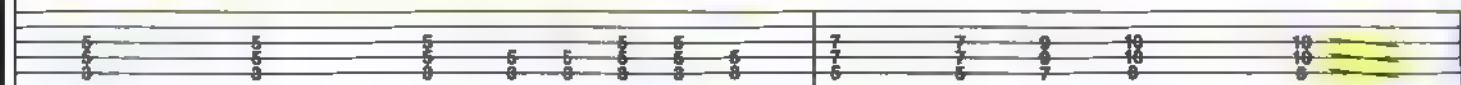
With heavy distortion



* Doubled by another guitar.

C5⁹ D5 E5 F5**End Rhythm Figure 2**

Let ring



To Coda ⊕

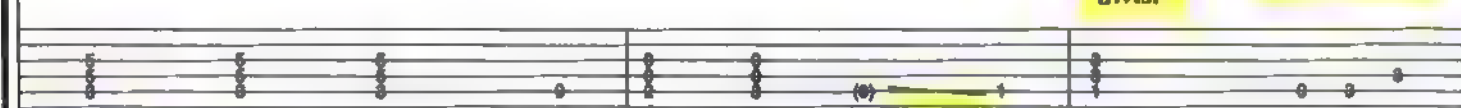
C G/B G5/C Bb⁶₉

Guitar 3

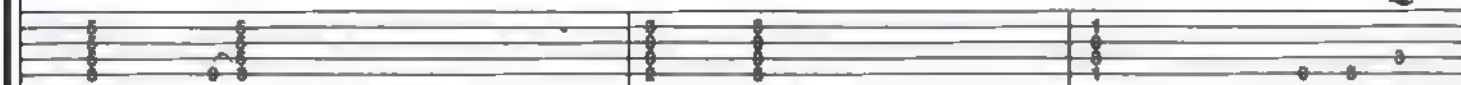
Guitar 1

Guitar 3
divisi

(Guitar 3 tacet)



Guitar 2



D.S.  al Coda D5
Guitar 1

Let ring 1 Let ring.....

Guitar 2

Let ring Let ring.....

Coda


G5/B G5/C

B \flat $\frac{6}{9}$

G5/B G5/C

Whoa!

My, my, my, my, my,

With Fill 5 (Guitar 1)

D5

Bb 6

for to - mor - row

Guitar 4

Guitar 3
divisi

Hold Hold

Guitar Solo:

D5

Guitar 4 (Guitar 3 tacet)

Csus2

D5

Guitar 2

Let ring throughout

Fill 5

Guitar 1

Csus2

D5

Csus2

First system of a musical score. The top staff is a vocal line with a long note on a whole rest, marked with a fermata and a breath mark. Below it, a guitar line features a melodic phrase with a trill and a triplet. The bottom staff is a bass line with a similar melodic phrase. The score includes various musical notations such as notes, rests, and dynamic markings.

Ah' *ppp* ————— *p*

Bb

D5

Second system of a musical score. The top staff is a vocal line with a long note on a whole rest, marked with a fermata and a breath mark. Below it, a guitar line features a melodic phrase with a trill and a triplet. The bottom staff is a bass line with a similar melodic phrase. The score includes various musical notations such as notes, rests, and dynamic markings.

Bb

D5

First system of music, measures 1-4. The score is written for guitar and includes a vocal line. The guitar part features a melodic line in the upper register and a bass line with fret numbers. The vocal line has a melodic phrase. The key signature is Bb and the time signature is 4/4. A large slur covers the first two measures of the guitar part. The text "Let ring" is written below the vocal line in the third measure.

Bb

Second system of music, measures 5-8. The score is written for guitar and includes a vocal line. The guitar part features a melodic line in the upper register and a bass line with fret numbers. The vocal line has a melodic phrase. The key signature is Bb and the time signature is 4/4. A large slur covers the first two measures of the guitar part. The text "Let ring" is written below the vocal line in the fifth measure. A pink highlight is visible in the third measure of the vocal line.

Out Chorus:*With Rhythm Figure 2 (Guitar 3)*

D5 E5 F5 C5 D5 E5 F5

Wheel in the sky keeps on turn in

Ooo, I don't know where I'll be to

Guitar 4

10 10 12 12 12 (12) 10 12 12 12 12 (12) 10 10 10 12 12 12 (12) 10

C5 D5 E5 F5 C5

mor row Wheel in the sky keeps me yearn in Ooo, I

Guitar 4

12 12 12 12 (12) 10 10 10 12 12 12 (12) 10 12 12 (12) (12)

*** Guitar 3***With heavy distortion*** Doubled by another guitar.*

G/B G5/C

B \flat 6
9

D5

don't know, I don't know,

Guitar 4

Hold bend

Guitar 3

Guitar 2

Let ring.....

With Rhythm Figure 2, 4 times (Guitar 3)

E5

F5

C5

Oh!

The wheel in the sky

keeps on turn in

Doo, I

Guitar 4

Guitar 2

D5 **E5** **F5** **C**

don't know where I'll be to mor row

Guitar 4

D5 **E5** **F5** **C5**

Wheel in the sky keeps on turnin' 'round, I

D5 **E5** **F5** **C5**

don't know, I don't know I don't know?

D5⁹ **E5** **F** **C5**

Wheel in the sky — keeps on turn — in' —

D5 **E5** **F5** **C5**

Don't know where I'll — be to — mor — row Ooo, I

D5 **E5** **F5** **C5**

wheel in the sky — keeps turn — in' —

D5 **E5** **F5** **Bb**

Wheel in the sky — keeps on turn - in'

8va

Hold bend

Repeat and fade

Guitar 2

Guitar 3 **Bb**
loco

Additional Lyrics

Verse 3: I've been tryin' to make it home.
Got to make it before too long.
I can't take this very much longer

Verse 4: I'm stranded in the sleet and rain.
Don't think I'm ever gonna make it home again.
The mornin' sun is risin',
It's kissin' the day.
(To chorus)

WHO'S CRYING NOW

Medium ballad ♩ = 119

Words and Music by
STEVE PERRY and JONATHAN CAIN

Intro:

Rhythm Figure 1

Am G/A Am7 G/A Fmaj7 G/F Fmaj7 C/F

Guitar 1*

*Piano arranged for Guitar 1.

F/D Em/D E5 Em7(no5) Am G/A Am

End Rhythm Figure 1

Verses 1 & 2:

Am G/A Am7 G/A Fmaj7 G/F Fmaj7 C/F

1 It's been a mys - ter - y. — and still they try to see —
2 See additional lyrics

F/D Em/D E5 Em7(no5) Am G/A Am

why some-thing good can hurt so bad

G/A Am7 G/A Fmaj7 G/F Fmaj7 C/F

Caught on a one-way street, the taste of bit-ter sweet

Rhythm Figure 2

F/D Em/D E5 Em7(no5) Am G/A Am

love will sur-vive some-how, some way

With Fill 1 (Guitar 3, Verse 2)

End Rhythm Figure 2

Chorus:

With Rhythm Figure 2 (Guitar 1)

Am G/A Am7 G/A Fmaj7 G/F Fmaj7 C/F (Dm)

One love feeds the fire One heart turns de-sire

Guitar 2 (Acoustic)

Fill 1 Guitar 3 (Electric)

*Let ring
With chorus and delay.*

With Fill 1 (Guitar 3)

F/D Em/D

E5

G5

Am

G/A

Am

I won - der who's cry - ing now?

With Rhythm Figure 1, with ad lib variations (Guitar 1)

G/A

Am7

G/A

Fmaj7

G/F

Fmaj7

C/F

(Dm)

Two hearts

born

to run

Who'll be the lov - ly one?

Guitar 2

1.
With Fill 1 (Guitar 3)
Am

F/D

Em/D

E5

G5

I won - der

who's

cry

ing now?

Fill 1
Guitar 3 (Electric)

Let ring
With chorus and delay.

2.
AmBridge:
Fmaj7

Dm

On - ly so man years you can

Guitar 1

Let ring -----

Let ring -----

Guitar 2

Am

G/A

Am

G/A

Am

Fmaj7

Dm

cry

till the heart - ache is o - ver and

Guitar 1

Let ring -----

Let ring -----

Let ring -----

C

G

Bb(add C) Bb

now

you

say

say

your

love

will nev - er die

Let ring -----

Let ring -----

Let ring -----

With Rhythm Figure 1 (Guitar 1)

Am G/A Am7 G/A Fmaj7 G/F Fmaj7 C/F



F/D Em/D E5 Em7(no 5)

With Fill 1 (Guitar 3)

Am G/A Am



Chorus: With Rhythm Figure 2, with ad lib variations 2 times (Guitar 1)

Am G/A Am7 G/A Fmaj7 G/F Fmaj7 C/F



F/D Em/D E5

G5

With Fill 1 (Guitar 3)

Am G/A Am



G/A Am7

G/A

Fmaj7

G/F

Fmaj7

C/F



F/D Em/D E5

G5

With Fill 1 (Guitar 3)

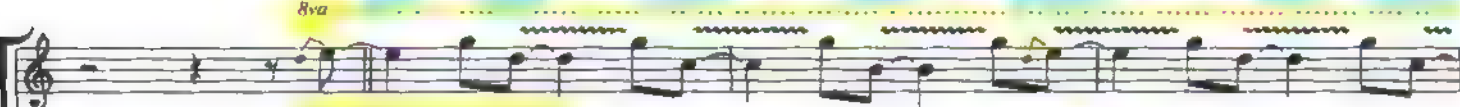
Am G/A Am



Outro Guitar Solo:

With Rhythm Figure 2 with ad lib variations until fade (Guitar 1)

Am G/A Am7 G/A Fmaj7 G/F Fmaj7



With distortion and sustain



Fill 1
Guitar 3 (Electric)



[illegible]

The first system of the musical score for 'The Rose Tree' consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with a key signature of one flat (Bb) and a common time signature (C). The melody is written in a simple, folk-like style with eighth and quarter notes. Above the treble staff, there are five blue rectangular boxes containing the following chords: G/A, Fmaj7, G/F, Fmaj7, and C/F. A yellow box with the text '(8va)' is placed above the first measure of the treble staff. The bass staff contains a bass line with numbers 20, 19, 20, 19, 20, 17, 20, 20, and 10 written below it. A yellow box with the number '1' is placed above the first measure of the bass staff. The system ends with a double bar line.

[illegible]

(8va) loco G/A Am7 G/A Fmaj7 G/F Fmaj7

(16) (16) 7 (14) 12 14 14 (14) (8) 14 12 7 6 7 6 5 7 (7) 5

C/F

F/D

Em/D

E5

G5

8va

First system of guitar tablature. The staff shows a melodic line with various fret numbers and a bass line with fret numbers. A dashed line indicates the 8va position.

Am

(8va)

G/A

Am7

G/A

Fmaj7

Second system of guitar tablature. The staff shows a melodic line with various fret numbers and a bass line with fret numbers. A dashed line indicates the 8va position.

G/F

Fmaj7

C/F

F/D

Em/D

E5

(8va)

Third system of guitar tablature. The staff shows a melodic line with various fret numbers and a bass line with fret numbers. A dashed line indicates the 8va position.

G5

loco

Am

G/A

Am

8va

Fourth system of guitar tablature. The staff shows a melodic line with various fret numbers and a bass line with fret numbers. A dashed line indicates the 8va position.

G/A

Am7

G/A

Fmaj7

G/F

Fmaj7

C/F

(8va)

Fifth system of guitar tablature. The staff shows a melodic line with various fret numbers and a bass line with fret numbers. A dashed line indicates the 8va position.

Chords: F/D (8va), Em/D, E5, G5, Am, G/A, Am

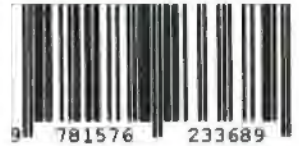
Chords: G/A, Am7, G, Fmaj7, G/F, Fmaj7

Chords: C/F, F/D, Em/D, E5, G5, Fade Out Am

Additional Lyrics

Verse 2: So many stormy nights,
 So many wrong or rights.
 Neither could change their headstrong ways.
 And in a lover's rage,
 They tore another page.
 The fightin' is worth the love they save...
 (To Chorus)

ISBN 1-57623-368-5



9 781576 233689

**ANY WAY YOU WANT IT
BE GOOD TO YOURSELF
DON'T STOP BELIEVIN'
ESCAPE
FAITHFULLY
GIRL CAN'T HELP IT
LIGHTS
LOVIN', TOUCHIN', SQUEEZIN'
ONLY THE YOUNG
OPEN ARMS
SEND HER MY LOVE
SEPARATE WAYS (WORLDS APART)
STILL THEY RIDE
STONE IN LOVE
WHEEL IN THE SKY
WHO'S CRYING NOW**

WARNER BROS.



WARNER BROS. PUBLICATIONS

ISBN: 1-57623-368-5



0 29156 20878 8

\$22.95
In USA

PG9550